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NOTICE.—THE TEMPLE BAR

MAGAZINE for JUNE, 1891, contains, among other articles of interest, *DIANA TEMPEST*, Chap. XVII.—*LADY MARY WORTLEY MONTAGU*.—*THE EYE of the BALTIC*, by AUGUSTA NASH.—*RENT DAY*, by RHODA BROUGHTON.—*HURST of HURSTCOTE*.—*THE PASSOVER HAGADAH*.—*THE GREATER GLORY*, Chap. XII.—XVI., &c., &c.

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LITERATURE.

Island Nights' Entertainments. By R. L. Stevenson. (Cassells.)

THE wandering Scot, patriotic and energetic, pushing his fortunes at the ends of the earth, canny and practical, yet moved always by the memory of his old home, is a familiar figure in the real life of experience and in the imaginary life of literature. Edward Irving, in a passage of much magnificence, extols the Scotch Church for begetting "a national character for industry and enterprise, for every domestic and public virtue, which maketh her children ever an acceptable people in the four quarters of the earth." This is patriotically strong; and Dr. Johnson, with other critics of his time, supply a salutary corrective of equal strength. But two Scotchmen, the immortal Scott and the admired Mr. Stevenson, have done wondrously in endearing Scotland to us. Scott displayed the romance of the great past, and led us into a splendid company of fighters and saints and singers, nobles and beggars and burghers, in old Scotland, old England, and old France: the tragedy and comedy of life in its variety. Burns is for Scotchmen: only they can really know his power; others can and must admire, but without a perfect appreciation. Scott belongs to all the world: romantic revivals abroad, religious revivals at home, have derived much of their inspiration from his benignant and refreshing genius. But Scott's travels were mostly of the mind and the imagination; he seldom left the heather without regret. Mr. Stevenson is a wandering Scot in the literal sense. Thinking of his twenty-five volumes, dated from all parts of the earth, we cannot but praise and thank the courageous spirit of a writer whose wanderings, so often made in search of health, have issued in books of a cheerfulness and zest and zeal, so sane and indomitable and strong. With infinite pains and a minute delicacy of skill, his art, the consolatory companion of his wanderings, has taken us on an enchanted journey from the rivers and woods of France to the seas and islands of the Pacific. Addison, with unflinching grace and humour, with the serenest and the surest power, has enshrined for us the ways of Queen Anne's London: he touches upon high life and upon low, upon humours of the court and of the coffee house, upon the critic, the politician, the gallant, the great lady, the honest citizen; his pages contain it all; he concentrates in them all that bygone London. Travel, for most men of his kind and taste, meant a decorous ramble round the courts and great cities of Europe: a conscious

pursuit of culture at a stately pace. But now, all the round world is known; we put girdles round the earth in the manner of Puck. Colonial, imperial, federal, are words much in the mouths of our politicians, and our men of the arts and letters fly from China to Peru, and all manner of nations wrangle together over vast African regions and islands of the Southern Seas. Well, our leisurely Addison would find it a bustling, arduous, complicated theme for art. How shall he portray French peasants and Kanakas, Californians and Chinese, San Francisco and Fontainebleau, Samoa and the Hebrides, yet preserve his sureness of hand, his clearness of sight, his grace, and moderation, and repose? A man may pitch his tent, or sling his hammock, wherever he choose in the four continents, or upon the great seas; catch a little local colour, pick up snatches of native dialect, learn something of national habits and racial ways, and produce his probably unimportant work in its season. Now, as in 1830, to quote the pleasant malice of Merimée, the watchword is ever "point de salut sans la couleur locale." When these romances have some charm, it is commonly the charm of strangeness and nothing more: an excellent charm indeed. But that is not enough to hold us captive; the work has neither "wit enough to keep it sweet," nor "vitality enough to preserve it from putrefaction." Said Peacock's Mr. Gall, of landscape gardening:

"I distinguish the picturesque and the beautiful, and I add to them, in the laying out of grounds, a third and distinct character, which I call *unexpectedness*." "Pray, sir," said Mr. Milestone, "by what name do you distinguish this character, when a person walks around the grounds for the second time?"

A story does not live *only* because it treats of Florentines or Red Indians or Russians or Arabs. Art is, of course, independent of time and place; we are equally at home with Clytemnestra and Uncle Toby, Dido and Hester Prynne; we require, and in them we find, the "one touch of nature"—the common humanity. But even that is not all; we want to find the artist displaying his human sympathies and knowledge and insight in a special, proper, personal way of his own. We have heard so much of late about the impersonality of art! It is very true; but take two of the most impersonal artists in the world, any great pair of Flauberts, and you will find them dealing with the same things, the same scenes, characters, situations, with infinitely various results; the two men are *two*, and they are *men*. Briefly, any story can please that is written by a man about men and women; that reveals a man, with a definite sense of things, an apprehension of his own, writing about other men, of whatever age or race, so as to make men of all ages and races interested in them.

"I never think of poor Leander's fate,
And how he swam, and how his bride sat late,
And watched the dreadful dawning of the light,
But as I would of two that died last night.
So might they now have lived, and so have died.
The story's heart to me still beats against its side."

They who fulfil our conditions are classics. Of no living man, and of no lately dead

man, can we say that he is classic: simply because the judgment of other ages, and often of other races, has not been passed upon him. But some living men are probationary classics, classics on approval: such is Mr. Stevenson. In him I find a modern Addison, with the old graces and the old humours. True, he is definitely "romantic": he loves the stir of adventure, the whole business of the whole world: he is an ardent enthusiast for tasting many kinds of life. But he has no fierce, feverish brilliance and rapidity; not like those vague persons who have been called "unattached Christians," he is full of attachment to humanity, and is not satisfied with making hasty, clever, soulless sketches of mankind. Wherever he goes, he learns to know and love the heart, the soul, the true and active nature, of the country and the country men. As Addison with his London folk, so Mr. Stevenson with all the people under heaven known to him: they can never and nowhere be so strange to him, so marvellous or so repulsive, but he will make friends with them, try to read their hearts, and picture them as naturally, as the folk of his own Lothians. Addison, Steele, Montaigne, Lamb, Browne, each in his way and measure, was thus friendly with the world. "I am averse," said Browne, "from nothing; my conscience would give me the lye if I should say I absolutely detest or hate any essence, but the Devil; or so at least absolutely abhor anything, but that we might come to composition." This temper is most commonly shown by your leisurely essayist, your writer of wayward, genial disquisitions, your pleasant and generous moralist. Mr. Stevenson has shown it in his various essays, in *Virginibus Puerisque*, in *Memories and Portraits*, in *Men and Books*, in *Across the Plains*; as also in *Travels with a Donkey*, in *An Inland Voyage*, in the *Silverado Squatters*, records of pleasing experiments in residence and travel; as also in *A Child's Garden of Verses*, where the grown man is still a perfect child. This temper prompts and inspires him to handle matters of actual, practical concern, political, social, religious, as when he champions the memory of Father Damien, or exposes the calamitous misgovernment of Samoa, or turns the dynamiter into effective ridicule. But in all these examples of his art Mr. Stevenson is largely his own master, he is to himself "both law and impulse"; for all the niceties of design and style demanded for such books, they leave their composer a wide freedom; novels, romances, stories do not. In these he must sternly suppress and limit many fancies, desires, impulses; there are temptations to overcome, seductions to withstand. In a word, he must reconcile his own personality with the impersonality required by his art; and who will affirm that Mr. Stevenson has not succeeded? He has succeeded very largely, by style, by "a fine sense of his words." As Newman puts it,

"while the many use language as they find it, the man of genius uses it indeed, but subjects it withal to his own purposes, and moulds it according to his own peculiarities. . . . We might as well say that one man's shadow is another's as that the style of a really gifted mind can belong to any but himself. It follows

him about as a shadow. His thought and feeling are personal, and so his language is personal."

The style of Mr. Stevenson, like all good styles, owes much to other good styles; he constantly reminds us of Thoreau, Hazlitt, Browne. But one of its original and prevailing elements is an artful mastery and adaptation of a Scotch habit of speech, his own birthright: a mingling of its terms and graces and humours with the less homely and statelier language of literary English. His David Balfour surely speaks for him, saying of the "vulgar" English, "indeed, I have never grown used to it, nor yet altogether with the English grammar, as perhaps a very critical eye might here and there spy out even in these memoirs." *Kidnapped* is a Scotch book in the Lowland tongue, the speech of old Mackellar; but something indefinably, pleasantly Scotch, a somewhat deliberate sententiousness and slow elaboration, all very delightful, hangs around Mr. Stevenson's every page. This is an age of very individual style: no one could mistake a page of Mr. Meredith, or of Mr. Pater, or of Mr. Hardy; and a page of Mr. Stevenson is no less unmistakable. Whether he describe a coil of rope, or a bad conscience, or a sword thrust, his language alone will make the thing his own, apart from any peculiar interest or insight in his position towards it. And so, all the world over, the least familiar things come home to us, and convince us, and charm, because told in a language that all his readers have learned to know and most have learned to love. And with style the whole mind of the writer comes in power upon us; all his attitudes and apprehensions. Beautiful as is *Rosamund Gray*, it is not Lamb: one work of Mr. Stevenson differs from another in merit, but they are all his. Burney asked Johnson, whether he did not think Otway frequently tender. "Sir, he is all tenderness!" So, of Mr. Stevenson shall we say that he is all cordiality, all sympathy, all comprehension? It is hard to find the exact expression for that power of reaching through the externals to the interior of things: of discerning in and by the outward aspects and manners of men their very selves and natures. Mr. Stevenson so wins upon us by his minutely appropriate style, that we cannot fail to see what he would be at; what it is in these peoples and places—Scotch be they, or Samoan—that touches him, rouses his human interest and concern. *Mentem mortalia tangunt*, and not always to tears alone. Mr. Stevenson is full of the movement, the animation of life. With no forced phrases, no calculated recklessness or brutality of speech, he takes us, not into the landscape and setting of men's lives, but into their secret. He writes, to outward view, with no eye but for his own pure personal pleasure: not with an eye to an astonished or shocked or captivated public.

In these *Island Nights' Entertainments* he moves among South Sea traders, natives, missionaries, among the unhomely wonders of nature, among the ways, superstitions, aspects, employments, of a strange world, yet easily and quietly: his creatures, native or European, in their various stations, are

vicious or virtuous, or both, honourable or dishonourable, pleasant or unpleasant, just as men are in Edinburgh or London. Their lives are different, their interests and occupations: their social standards are not quite the same, their habits and general carriage: but here is Wiltshire the English trader, and Uma his native wife, both of whom would have somewhat startled us had we met them in real life last year, but whom we should welcome and understand tomorrow, thanks to Mr. Stevenson. About the creatures, of how few story-tellers could we say the like! And here "falls to be said," as Mr. Stevenson might say, a somewhat significant thing. His first and longest story, "The Beach of Falesá," appeals to me at once: though I know as little as may be of Kanakas, and South Sea traders, and missionaries, and all the medley of the islands. But "The Bottle Imp," and "The Isle of Voices," good as both are, do not so appeal to me. They are of the nature of fairy stories, folklore, magic tales: these appeal to me, when placed in the South Seas, more by way of anthropology than of romance; as stories, I find them unfamiliar. European folklore and fairy stories are familiar, as the Arabian Nights are familiar: Celtic, Teutonic, Romance things of this kind have long passed into literature, have long delighted nurseries and employed scholars. The passions of love and hate, and greed and cruelty and spite—universal things—move us upon the beach of Falesá as upon the plain of Troy; I never met Wiltshire, or Uma, or Tarleton the missionary, or Case their enemy, but I have no difficulty in accepting them. But the enchantments and prodigies of the other stories, even when mingled, as in "The Bottle Imp," with plenty of common human feeling, perplex and confound me. Native superstitions and beliefs are one thing, but these magical affairs are another. Unless you slip into the writer's humour, and are willing to believe in them while you read them, they simply fail to have any stuff and substance. To most readers the seas and islands and people in themselves are strange and enchanting: the chiefs, the women, the native ways, delight us; to bring magic bottles and all manner of wizardry into scenes already wonderful is something of a bathos. When we are all familiar with the Pacific and Polynesia, we may be able to turn with pleasure to the enduring surprise of fairyland and magic: till then, let us enjoy the finer enchantments of a real life still new and strange. Mr. Kipling may bring oriental marvels before us without any shock to our feelings; we are accustomed to think of mystery and the ancient East together. The Southern Seas, to most of us, are themselves charmed and enchanting without recourse to any external magic. This is not to say that Mr. Stevenson's two fantastic stories are not happily told. They are told with singular felicity. But "The Beach of Falesá" gives its true value to the book. This, told in the forcible words of a trader, direct, clear, unhesitating, is a piece of the most admirable narrative: it has two or three of the best dramatic scenes that Mr. Stevenson has ever written. It is a somewhat bloody and

breezy narrative; but, without weakening its vigour, Mr. Stevenson prevents it from being brutal, by touches of that unique style with which, as it were, he brings the ugliest and coarsest things into the pale of beauty, and gives to all the rough lives and places of the world the consecration, not of a brutal or of a silly sentiment, but of an honest and sincere humanity.

LIONEL JOHNSON.

The Unseen Foundations of Society. By the Duke of Argyll. (John Murray.)

In this "examination of the fallacies and failures of economic science due to neglected elements" (see title-page), the author of *The Reign of Law* and *Unity of Nature* has at last presented his thoughts on economic subjects, if not in perfectly "lucid order," at least in formal shape and with fair approach to systematic argument. Hitherto he had contented himself with vigorous articles and pamphlets on such matters as the state of agriculture, the hire of land, and the principle of "betterment." Six years ago in *Scotland as it Was and Is* he gave us a history of Scottish agriculture. In that book and in the one before us we seem to breathe an air less clear and calm than in *The Reign of Law*; and the Preface of *Unseen Foundations*, which gives a history of the author's opinions on the subjects concerned, confirms the impression that his attitude is less judicial. He is formulating and criticising the claims of certain political reformers of his own day with whom he is not in sympathy. Only thus can we explain the emphatic vindication of the necessity of war (ch. v. *passim*), the sacredness of contract and of property, and the beneficence of the improving landlord (e.g., pp. 145, 290, 299, 322, 360, 413, 439). But (in his Preface) he frankly claims allowance for his own personal equation; and, after all, his arguments must be judged for themselves, even if they are the pleadings of a counsel and not the summing up of a judge. Neither need we make serious complaint that the Duke of Argyll, by placing himself outside the ranks of the economists (p. 28, &c.), avoids their responsibilities, and poses as a superior being endowed with more economic wisdom than the ordinary man of the world, and more knowledge of the world than the armchair economist. It is not easy to be sure whether (in his own language) he is more of a rebel than a reformer (pp. 187, 464, 525). He says it is a "great fundamental truth of economic science that in the freedom of men to pursue their own individual interests lies the richest fountain of national welfare" (p. 170). This is not the voice of a rebel. Neither is it rebellious to assert that the merchants of ancient Babylon developed "truth and honesty in their dealings" "as a necessity of their calling" (p. 175). It is not rebellion, but excessive loyalty, to claim that economic science is the highest branch of all politics (p. 247). It is even "passive obedience" to speak of "the great law of Supply and Demand" as "at once the largest and the most certain generalisation of economic science" (p. 430). And there are no images

of revolt and flying-off in such statements as the following:

"Individual men are, on the whole, the best judges, and they are the only legitimate judges of their own interests; and the mere fact that thousands of men and women choose to remove from any given country is in itself a sufficient proof that, as regards themselves, they do it for the best" (p. 519).

This is not mere loyalty; it is old-fashioned and obsolete loyalty.

In regard to certain doctrines, however, the Duke is in open revolt. He rightly allows that it is no condemnation of any theory to be "too abstract," but only to be "a bad abstract of the phenomena with which it deals" (p. 286). Economists, however (he says), have given bad abstracts. The theory of rent is an instance. Rent, he says, is simply the price of hire, "the price we pay for the temporary right of exclusive use over something which is not our own" (p. 290), "as distinguished from the price of purchase" (p. 291). It has been confined to land, only because "the limit of land area is a visible limit, whereas the limit on other things is generally invisible." In practice the limitation on all products of man's action is as unmistakable as the limit on a given area of land. "At any given time and place" a boat or a steam engine, a horse or a cow, are as entirely beyond the reach of multiplication as the acres of a farm (p. 293). Popular usage rightly applies the word rent in a sense wide enough to cover all such cases. Now in all such cases the price of the hire is part of our cost. Yet the economists contend that rent is no part of the agriculturists' cost. Ricardo, whom they follow, neglected the impalpable and invisible element of right, right to exclusive use. This is paid for in the rent, even when the resources of the land due to investments of capital are not reckoned there; and yet the latter must always be reckoned there, for they are really inseparable from the so-called "prairie value." There never was a land that paid no rent; and, as Ricardo's theory depends on the assumption of such a rent-less land, the theory itself fails (pp. 296-305). If it be answered that even without the assumption of a rentless land, rent may be assumed to consist of surplus profits, this gives us too wide a principle; it would warrant us in saying that the hire of a good house depended on its excess of value over a bad house. In no useful sense could it be true that the hire of the good was "determined by" its advantage over the bad, at least if "determined" is to mean caused and not calculated (pp. 309-313).

A great part of this reasoning is expressly directed against Prof. Marshall, as the best modern representative of Ricardo and *doyen* of English economists. Prof. Marshall (in the March number of the *Economic Journal*) has taken up the challenge. He admits that the distinction of rent and interest is largely one of degree: what is interest within a short period becomes rent in a long period, and no doubt agricultural rent is only one species of the genus "producer's surplus." But it is a species endowed with such peculiarities that it fully warranted the special treatment it received.

Ricardo's theory did not depend on the existence of rentless land. "Rent," said Ricardo, "is always the difference between the produce obtained by the employment of two equal quantities of capital and labour"; "the capital last employed yields no rent." Finally the Duke says that rent enters into cost like any other kind of hire. It is answered that the surplus profits on the letting of a pony will only last till ponies enough have been raised to meet the demand, and then the letting price will be the cost price with only normal profits, whereas the hire of fertile land bears no such relation to the cost of producing fertile land. What is true during a short period for ponies, is true for long periods in the case of land.

No doubt many of the Duke's objections are met if the distinction between long and short periods is in this way consistently preserved. Still the Duke's whole discussion of the old doctrines (say in chapters X. to XV. and erratically elsewhere), is well fitted to make economists look very carefully to their statements; and the revolt will so far have justified itself.

But the author is a reformer as well as a rebel. The chief points in his reform are three. First, he seeks to revive the idea of natural law.

"There are natural laws in everything, laws which, by combination, can be made capable of any service, but which cannot be neglected or defied. The jurists of Justinian assumed this to be true of the science of jurisprudence, just as we assume it to be true in the closely related science of economics" (p. 87). "There is some natural and independent standard of right and wrong in the sphere of justice as between man and man, some criterion by which the fundamental rights of individual men can be known and determined" (p. 188). "There are some truths on which no authority is so competent as the universal instincts of mankind. A practice and a doctrine which has been the practice and the doctrine of all mankind from before the earliest dawn of history is a practice and a doctrine which we are safe in regarding as founded on the laws of nature" (p. 386). "What are these 'laws' which no man has enacted, and which yet all men are called on to obey? What, indeed! They are simply the laws of our human nature of which we are not the authors. The human will can do a great deal—when it works in harmony with laws which were not enacted by itself" (p. 503). "At a time when what we now call economic science was wholly unknown as a separate or special subject of inquiry, certain accepted doctrines had become the common inheritance of the western world, which afford to that science its one sole foundation," i.e., "the conviction that man cannot impose his arbitrary will on the constitution and course of things, that there are natural laws to which that will is subject, laws seated in the very nature of man himself and in the relations of that nature to the external world" (p. 192).

As the second leading idea of our author's reforming work, we may select the notion that secure possession is one of the conditions on which wealth depends, and indeed the most fundamental of all the conceptions in which the very idea of wealth itself consists.

"Wealth is the Possession [with a capital P], in comparative abundance, of things which are objects of human desire, not obtainable without

some sacrifice or some exertion, and which are accessible to men able as well as anxious to acquire them" (p. 39).

With this is connected the notion that force is the (often unseen) foundation of all right, "though possession, which begins in arms that can be seen and touched and handled, passes into rights which cannot be seen or fingered like swords or spears, or rifles" (p. 156).

In the third place, possession (it is maintained by him) is not monopoly. Monopoly is the right of exclusive dealing conferred not on the owner but on a purchaser who is not the owner. There is a monopoly when the owner himself is not allowed to sell at all except to certain persons, or at rates fixed for him.

"If one man in a famishing city had legitimately become possessed [like Joseph] by foresight or otherwise of a store of corn, he would not on that account be a monopolist; but, if some other man in the same city, or some group of men, were given the exclusive right of purchasing that store of corn for less than others would willingly give, then the character of monopolists would belong to them, and not to the owner of the store. . . . Property is the inevitable result of individual freedom. Monopoly, on the contrary, is always a restraint upon that freedom" (pp. 531, 532).

Of these three positions the first (as the author would allow) is the revival of an old idea, the idea of a law of nature. He attempts to do in economics what Richard Hooker did in regard to Scripture—to make explicit what everyone may be deemed to assume implicitly. The difficulty is that, beyond the mere conditions of the physical environment or physiological nature of men, the conditions assumed in one age are not those assumed in another. "Natural law," in short, develops like other human conceptions; and the propositions deduced from it are so far from axiomatic that they have been matters of long controversy.

We see this at once when we examine the second of the three points. It would be admitted (indeed, no one ever denied) that wealth is not wealth to anyone unless it is possessed by him, and in this sense possession is a necessary condition of every economy and every economics. A morsel must be in the mouth before it can be swallowed. But there may be possession without legal property or proprietorship, in the English sense; there may be no absolute ownership of the "permanent possibility" of the production of things capable of being possessed. It is this, and not the possession necessarily antecedent to consumption, that is open to cavil; and it is this that may bring upon a holder of wealth the charge of being a monopolist. Redefinition does not easily alter common usage, especially where the usage has been common not only in the streets but in the schools. The author's instance of the famishing city will seem to most people conclusive against himself. If one man were the legal owner of all the corn in England, his legal title would not prevent him from being in the strictest etymological and strictest traditional sense of the word a monopolist, an exclusive seller of corn. In proportion as legal rights of property confer on individuals anything approaching to this exclusiveness, the reproach conveyed by

the epithet monopolist will be justified by facts and the reproach will only be removed when the rights conferred by law are withdrawn by law.

J. BONAR.

The Emancipation of South America, being a condensed translation, by William Pilling, of the History of San Martin, by General Don Bartolomé Mitre. (Chapman & Hall.)

THERE is perhaps no part of the history of the nineteenth century less known to the generality of English readers than the history of the revolt of the Spanish American Colonies, and of their establishment as separate republics. The story is full of romantic episodes, of deeds of chivalrous daring, of excesses committed in the name of liberty which almost surpassed the excesses of the tyranny against which the rebellion was a protest. A history in English of the period is needed, if only to tell of the part taken by our countrymen in the struggle. Cochrane's, Lord Dundonald's, name and achievements are indeed known; but the campaign of the English battalion under Col. Elsom, General English, and others, the fact that General Miller, with an English force, shared the glory of the crowning victory of Ayacucho, the just rule of General Auchmuty long gratefully remembered in Montevideo—of all these the ordinary reader is wholly unconscious.

A book telling the story of the emancipation of South America would therefore be welcome, if it were only moderately well done. I do not say that the present work is entirely a failure, or wholly ill done; but the awkwardness of style which is apparent even on the title page is evident throughout. Phrases like "the peace of Basilea" for Basle, the Latin quotation on page 35 "*Hec nubila tollunt obstantia solvens*" point to a lack of scholarship. The volume is called a condensed translation. The translator therefore exercise some choice over his materials. He could preserve the most valuable, reject the trivial, and correct the most glaring blunders. But Mr. Pilling seems to have done none of these things. We have here all the inordinate vapourings, the absurd exaggerations of South American Spaniards, reproduced and insisted upon as if they were expressions of literal fact. There may possibly be some truth in the statement on p. 4, "Posterity will look upon the emancipation of South America as the most important political phenomenon of the nineteenth century, both in itself and from the probable extent of its future consequences"; but it is absurdity to write "From this moment the current of history, which has for centuries carried despotism from East to West, now turns back, and spreads over Europe until stopped by the barriers of Islamism." On the contrary, the action and condition of the so-called South American Republics for a long time furnished the chief examples of warning to the Conservatives of Europe in their denunciation of republicanism and democracy. The rule of Rosas, of Francia, of Lopez, was as odious as that of the greatest tyrants of antiquity. To say, in face of the constant wars between the republics, that "the work of San Martin

as a liberator has produced an international equilibrium in South America to which Europe has not yet attained," is contrary to historical fact. It is not yet decided to what race of men, or of what colour, tropical and equatorial America will eventually belong; still less what institutions such races may develop, under conditions and in an environment so different from those of Europe.

In this war of independence doughty deeds were done on both sides. The passage of the Andes by San Martin, the cutting-out of the *Esmeralda*, and the capture of Valdivia by Cochrane, remain as acts of extraordinary skill and daring; but what is gained by asserting of the *llaneros* of Venezuela, "Endowed with such qualities, and led by men of their own race, their deeds eclipse those of the most renowned heroes of antiquity," that the cavalry officer, Paez, "was soon to become the Achilles of Venezuela, and was to eclipse by his deeds the fabulous prowess of the heroes of Homer?"

Neither San Martin nor Bolivar was a really great general. Both were excelled in action by their lieutenants. To San Martin belongs the credit of a clear conception of the whole plan of the campaign, and of perseverance in carrying it out; but he always failed to follow up his victories, and in Peru Arenales proved himself superior in the field. Bolivar's savage decree of extermination in Venezuela prolonged the struggle for years. He himself spoke of it in after life as "delirium." His true course of military action was forced upon him by his generals, it was not his own idea. Piar, the mulatto, Paez, and others, were better military tacticians than he. The crowning victory of Ayacucho was won by Sucre and Miller, while he was far away from the theatre of operations. In fact Bolivar, with his love of theatrical display and of the trappings of glory, with his windy rhetoric, has far more affinity with Lafayette than with Napoleon. He was fortunate in having none to overshadow him. It is the irony of history that Amerigo Vespucci should have left his name to America, and Bolivar his to Bolivia.

The emancipation of South America can hardly be said to be yet effected. The traditions of corrupt administration, of pronunciamientos against the government from personal jealousy or greed, of praetorian military rule, have not been shaken off. So long as this remains, the governments are republican only in name. The mass of the people, as distinct from professional politicians, have no real voice in the matter. San Martin was certainly one of the best of the leaders in the struggle against Spain; yet he, like Bolivar, died in exile. "The fate of the emancipators of South America is tragical;" all died either in exile, in prison, on the scaffold, or by assassination. This is the condemnation of the system. Still, through all these clouds of murder, cruelty, greed, and baser passions, brighter gleams appear. There are examples of lofty daring, of noble aspirations, of steadfast endurance, of abnegation of self, to be found in these pages; and

these occur, it is well to note, quite as often among the men of colour as among the leaders of European blood. The story is worth the telling. If the present work cannot be accepted as wholly satisfactory, still less as a final record, it still gives much information on a page of history little read in England; its greatest usefulness may be in stimulating to a deeper acquaintance of the subject, and finally leading the way to a history more worthy of the name.

WENTWORTH WEBSTER.

"GREAT FRENCH WRITERS."—Bernardin de Saint-Pierre. By Arvèle Barine. Translated by J. E. Gordon. Preface by Augustine Birrell. (Fisher Unwin.)

MR. BIRRELL, in his graceful and characteristic preface to this volume, says, speaking of *Paul et Virginie*, "I cannot disguise from myself—I wish I could—my own dislike of the book." But, after all, *Paul et Virginie* has lived for over a century, which is more of life than is vouchsafed to very many books: it has lived in spite of some didactic tediousness, in spite of the objections—legitimate enough in a sense, but easily over-magnified—that may be urged against the circumstances attending Virginie's death, in spite of an underlying philosophy essentially worm-eaten and obsolete. What is the secret of such a strong vitality?

Of course the book appeared at a most favourable time. The very date of publication, if one may so speak, gave it a superb start and impetus. In 1788, at the eve of the great French Revolution, the world was in a golden glow of hope. Old things were to be done away, the fetters of the past broken. Man, essentially good when not corrupted by evil institutions, was to return to "nature," and like the princes and princesses of the fairy-tales, to live happily ever afterwards. And here came the good Saint-Pierre as the very prophet of "nature." The word was ever on his tongue. He placed his two lovers in a kind of tropical Eden—an Eden depicted in far richer verbal colours than France had hitherto known—and showed the boy and girl, pure, beneficent, good. He was for ever contrasting their condition with that of the unhappy victims of civilisation. When Virginie goes forth, lured by the prospect of getting wealth for those she loves, it is to misery and death. Nature, nature, nature! One seems to hear the echo of the word in some of Wordsworth's finest verse. Nay, is it fanciful to trace in the "Poems on the naming of Places" a reminiscence of Saint Pierre and his book—for Paul and Virginie, too, were in the habit of "naming places" in their island solitude?

Mere opportuneness of publication will not, however, keep a book alive. If *Paul et Virginie* had had no other merit than to suit the taste and temper of the year 1788, it would long have been forgotten. But the idyl, for such it is, has an inherent beauty; and the setting is quite admirable. Here, as M. Barine well explains, is Saint-Pierre's real distinction as a literary artist. He was not a philosopher, he was not a naturalist, though he affected both characters; he certainly did not justify the ways of God to

man, as he fondly hoped that he had done. But he was the founder of a school of landscape in words. He was, in his way, a pioneer; and that is something, in a world where many follow, but few lead. And he was a man of interesting personality, whose career had been varied and full of incident. He had lived, in however desultory a fashion, before he set himself down to write—had known poverty, had been a soldier, an engineer—had memorialised Government with a pertinacity worthy of Mr. Dick; had betaken himself to Russia on some crazy mission for founding an ideal colony by the sea of Aral; had gone through love experiences at Warsaw that rather remind one of Tom Jones; had transferred his colonising aspirations to Madagascar, abandoning the expedition, however, at the Isle de France, when he discovered that its object was not the good of humanity, but the capture of slaves. And then, on his return to France, other trades having failed, and the Government continuing to "pigeon-hole" his memorials with regularity, he at last found his true vocation, and betook himself to his pen. He wrote an account of his voyage to the Isle de France, which appeared in 1773, and seems to have had but a qualified success, and followed this up, eleven years afterwards, with his *Études de la Nature*, which, in spite—perhaps partly because—of its benevolently childish philosophy, took the world by storm. *Paul et Virginie* appeared in a fourth volume of the *Études de la Nature* in 1788.

All this, life and literature together, furnishes good material for the biographer, and Saint-Pierre could scarcely have fallen into better hands than those of M. Barine. For M. Barine narrates well, and is an excellent critic. He brings out the interesting points in Saint-Pierre's career—his wanderings, his unusually pleasant relations with Rousseau—who was usually so unpleasant—his happy second marriage; and he brings out, too, Saint-Pierre's special literary gifts as a word-painter—contrasting Saint-Pierre's verbal pictures, on the one hand, with the elementary work of his predecessor Fénelon, and, on the other, with the work of that modern among the moderns, Pierre Loti.

Is word-painting a legitimate branch of art? That is a question to which a simple answer can scarcely be given. Words are very far from possessing such infinite variety of colour as pigments, and may be said to command no precision of line whatever. Clearly, therefore, their pictorial capacity is limited. They belong essentially to the "impressionist" side of art: they can do no more than produce an impression, more or less vivid, by appealing to the memory and imagination. However, this is a point in aesthetics which need only be indicated here. There can be no question that the man who produced the following sketch possessed not only the faculty of clear vision, but also the power of making us see with his eyes.

"A strong wind was blowing. We had walked through the town without meeting anyone. From the walls of the citadel I could see the inky horizon, the island of Grois covered with mist, the open sea tossing restlessly: in the

distance great ships, close-reefed, and poor luggers rolling in the trough of the sea; upon the shore troops of women benumbed with cold and fear; a sentinel on the top of a bastion stood watching, in some surprise, the poor fellows who fish with gulls in the midst of the storm."

The trick of picturesque writing is now common; but this was written some hundred and twenty years since, and at that date writing of such a graphic character was by no means common, at least in prose. It was in fact quite new. Saint-Pierre may be regarded as the ancestor—and not so very remote—of the able newspaper correspondent of to-day.

FRANK T. MARZIALS.

The Early Collection of Canons known as the Hibernensis: Two Unfinished Papers by the late Henry Bradshaw. (Cambridge: University Press.)

THIS is not an easy publication to review, partly because the two papers which it contains are unfinished, partly because they date back as long ago as 1885. Indeed, the first paper, which is dated April 28, 1885, is anterior to Mr. Bradshaw's more systematic and condensed letter on the same subject, which is dated exactly a month later, and which was published, firstly, in Wasserschleben's second edition of the *Irische Kanonensammlung*, and, secondly, in *The Collected Papers of Henry Bradshaw* (pp. 410-20).

The value of these papers then lies, not in the production of fresh proof as to the date and authorship of the *Hibernensis*, but partly in further information about some of the MSS. which contain the *Hibernensis*, partly in a minute description of the proper way to examine and test a MS. The remarks on this head from p. 43 onwards should be read and re-read by every one desirous of instruction in the science of palaeography.

The editor (Preface, p. vi.) evidently thinks that fresh proof is forthcoming here (pp. 37, 38) in favour of Mr. Bradshaw's conjecture that Cummeanus, the "abbas in Scotia ortus," the author of the Penitential which bears his name, was also the compiler of the *Hibernensis*. Let us see how this matter stands. It is one of the many controverted points connected with the *Hibernensis*. Mr. Bradshaw's suggestion in his letter to Wasserschleben in 1885 rested mainly on the identification of this Cummeanus with the similar name which occurs in the following very corrupt rubric at the end of one of the MSS. of the *Hibernensis* (Codex Sangermanensis Paris Bib. Nat. Lat. 12,021—a Breton MS., x.-xi. century, with a few interlinear Irish glosses).

"Huevs-q: nuben & cv. cuimniae. & du rinis."
(*Collected Papers*, p. 417.)

or as Wasserschleben read it:

"Huc usque Ruben et cv cui minia et darinis."
(*Hibernensis*, p. 243.)

In the present papers (p. 38) Mr. Bradshaw apparently fortifies this suggested identification, by the fact that the *Hibernensis* and the *Poenitentiale Cummeani*, both voluminous documents, contain extremely little in common, no citation from

the *Hibernensis* appearing in the *Poenitentiale Cummeani*, or *vice versa*, with one possible exception, in which both may be drawing from a common source.

We say "apparently," because Mr. Bradshaw here breaks off with three asterisks, and says that the question must be postponed for further consideration. It is truly an unfinished paper. It seems to us quite possible to draw a totally different conclusion as to authorship from the absence of identity of material in the two documents.

Besides, since 1885, two brilliant guesses have been made as to the meaning of the obscure rubric in the Codex Sangermanensis. The first is due to Dr. Whitley Stokes, made in a letter to the ACADEMY of July 7, 1888; the second is due to Dr. MacCarthy, in a letter to the ACADEMY of November 5, 1888. The former has identified "cuimniae" with Cu-chuimne Sapiens, an Irish author of note who died in 742; and the latter has identified "ruben" with Rubin, a scribe of Munster, whose death is recorded in the Annals of Ulster in 724. These are more than guesses; they are discoveries.

Unfortunately, Mr. Bradshaw did not live to see these suggested identifications; and it is useless to speculate how far he would have agreed with them, and how far they would have modified his views about the authorship of the *Hibernensis*.

There is an obvious inconvenience, amounting almost to an injustice, in publishing the unfinished papers of a deceased author, however eminent, especially in connexion with an obscure subject, on which fresh light is being thrown from time to time, and about which further information still remains to be accumulated.

F. E. WARREN.

NEW NOVELS.

A Broken Idol. By Adeline Sergeant. In 3 vols. (Hurst & Blackett.)

The Spirit of Love. In 3 vols. (Henry.)

Tiny Luttrell. By Ernest William Hornung. In 2 vols. (Cassells.)

Aunt Johnnie. By John Strange Winter. In 2 vols. (White.)

A Wild Proxy. By Mrs. W. K. Clifford. (Hutchinson.)

The Return of the O'Mahony. By Harold Frederic. (Heinemann.)

Paynton Jacks, Gentleman. By Marian Bower. (Fisher Unwin.)

Strolling Players. A Harmony of Contrasts. By Charlotte M. Yonge and Christobel K. Coleridge. (Macmillans.)

The Dance of the Hours. By the Author of "Vera." (Methuen.)

The Queen's Desire. A Romance of the Indian Mutiny. By Hume Nisbet. (White.)

Beauty and the Witch. By J. Herman Rees. (Digby, Long & Co.)

The Story of Andrew Fairfax. By Joseph Hocking. (Ward, Lock & Co.)

The Vicar of Ellismond. By William Dancer. (Digby, Long & Co.)

MISS ADELINE SERGEANT'S new novel, *A Broken Idol*, is certainly interesting. It has

the thoughtfulness and refinement of its author's best work; it has pathos which is none the less but all the more impressive for being reticent and not riotous; there are several characters who provide good and interesting company—and yet it cannot be praised without some reserves. In the details of the book it would be difficult to pick holes. Miss Sergeant's rendering is too careful and well-considered to leave much to be desired: it is in the thing rendered, the conception itself, that we feel the want. The central motive of the story is the mutual passion and marriage of Will Hardinge and Winifred Considine, the working cabinet maker who has won fame among the proletariat as a Socialist lecturer, and the refined, fastidious, well-born girl whose enthusiasm for what she considers heroic manhood breaks down the barriers of caste. This is a kind of story much in favour among feminine novelists of the better class, but it lends itself with fatal facility to sentimentalism and unreality of treatment; and we can remember hardly a single instance in which the obvious dangers of the theme are evaded. *Felix Holt* perhaps approached success more nearly than any book of its class, but it was hardly an unequivocal triumph; and Miss Sergeant, who displays more temerity than her great predecessor, is naturally at a disadvantage. Felix Holt was rough, but he was not common. He trampled upon Esther Lyon's factitious refinements, but her real refinements were never violated; and there was a strength in the man that gave distinction to his unconventionality. Now Will Hardinge is not free from commonness, and he is sufficiently weak to assume an apologetic attitude, which to Felix Holt would have been impossible. Miss Sergeant spoils the verisimilitude of her story by forcing into prominence the very things which would have made love all but out of the question with a girl of Winifred's keen aesthetic sensibility: instead of touching improbabilities with a flying finger, she relentlessly emphasises them. This is a pity, for elsewhere in the novel there is as much truth as force of treatment. The undisciplined violent girl, Liz, whose revenge upon Will Hardinge brings about the crisis of the story, is an admirably conceived character, full of rude life; and the equally undisciplined Elma Considine, with her whims, her vanities, and her mean ambitions, is even better still. There is plenty of good work in *A Broken Idol*, but Miss Sergeant has handicapped herself by the choice of a very unmanageable subject. Who the broken idol is we cannot imagine; and unless their relevance is too obvious to be missed, these phrase-titles are generally a mistake.

The Spirit of Love is apparently a first attempt, and it is clearly the work of a thoughtful and refined woman; but it contains nothing to indicate that the author is likely to produce a satisfactory work of fiction. In fact, the book has evidently been written for the sake of the passages of sentiment and reflection which fill so many of its pages, and the story has been left pretty much to itself. Some very true things are said, and there are not a few of the "beautiful thoughts" which make

Mr. Robert Buchanan so very angry; but the book has too much in common with its leading character, Mr. Rupert Nollath, who is always in the air, never on the solid earth.

There is a good deal of miscellaneous cleverness in *Tiny Luttrell* which makes it very bright and readable, and there is also a certain want of substance which makes it rather unsatisfying. Tiny herself, that vivacious young Australian, to whose somewhat tangled love affairs the story is devoted, is undoubtedly an attractive girl, though she would be more attractive still had she less imperturbability of the Red Indian or "Spartan boy" type. The heroine of a novel is a person created that she may be fallen in love with, not merely by the hero or heroes, but also by the masculine reader; but the reader of Mr. Hornung's novel contemplates the self-contained Tiny with an unquickened pulse. He really doesn't care "a twopenny damn," as the Duke of Wellington used to say, whether she marries Swift of Wallandoon, or Lord Manister; and indifference of this kind is not the right thing. Still, she is a very likeable and entertaining creature, and, indeed, these are the epithets which best describe the novel as well as the character. The conversations are excellent, full of little epigrammatic touches, which come trippingly to the end of the writer's pen, and have none of the strain that often spoils the effect of "clever" books.

John Strange Winter has surpassed herself in *Aunt Johnnie*, which is as fresh, bright, genial, and one may almost say jovial, a story as anyone would wish to read. The good-natured, middle-aged woman of society whose head is quite worthy to keep company with her heart, and who devotes both head and heart to the service of young people in difficulties, is a most refreshing creation—all the more refreshing because she is a humorist as well as a guardian angel. Her campaign against that impracticable father, Mr. Bannister, is a masterpiece of daring strategy, and the manner in which she leads a forlorn hope against the impregnable Stonor fortress justly entitles her to a social V.C. The lovers are a very pleasant pair, and the story is full of "go"; but it is Aunt Johnnie herself who makes the book. Everyone else is good, but she is superb.

It was a happy moment in which Mrs. Clifford hit upon the whimsical, humorous, fantastic idea which she has utilised so admirably in *A Wild Proxy*. Originality of invention is so rare nowadays, that we feel we cannot make too much of it; and when, as here, it is combined with the most delicate literary art, we may safely yield to impulse and let ourselves go. The book sparkles and effervesces from first to last, and unlike some sparkling and effervescent things it leaves behind it no headache or feeling of flatness, but only a sense of pleasant exhilaration. A cold-blooded summary of the daring narrative scheme would make it seem farcical, whereas in Mrs. Clifford's hands it never, for a single page, slips from the plane of high comedy. Merreday—"the demon" as he is appro-

priately called, though the word must be used to suggest elvish rather than fiendish impulses—is one of those creations whose origin is as incalculable as their actions. They seem to come into being by a happy accident, but, then, it is a kind of accident that never happens to any one but the artist. Merreday as he leaps into the pages of *A Wild Proxy* does not merely come himself, he brings his surroundings with him. Helen, Mrs. Ives, poor Jean Galton, and the stolid Halstead are all good in themselves, but their true value is to throw up the irrepressible demon. A more brilliant book than this does not often come to make the critic forget his many woes.

That Mr. Harold Frederic is a very admirable writer has been known for some time; but *The Return of the O'Mahony* comes as a surprise. It is full of fun of the good old-fashioned order: the kind of fun that some of us used to enjoy in the fifties and sixties, when one could confess to an enthusiasm for Charles O'Malley or even *Handy Andy* without being branded as a vulgar Philistine. The O'Mahony who returns to his estate in Donegal is not an O'Mahony at all: he is simply Zeke Tisdale, full private in the U.S. army, with a true-bred Yankee's happy knack of adapting himself to an environment; but his powers of adaptation are strained to the utmost by the environment of Muirisc, and especially by the attentions of the family bard, who will not allow him to forget for a moment the responsibilities of his position. One absurd situation follows on the top of another in the most delicious fashion, and here and there comes a chapter of stirring action to give us a respite from laughter. Mr. Frederic must henceforward call himself McFrederic or O'Frederic, for no reader of his latest book will believe that he can be anything but an Irishman.

The hero of *Paynton Jacks, Gentleman*, is not a blue-blooded person by any means. On the other hand he is not, in the strict sense of the term, one of "Nature's gentlemen," who are, as we have lately learned, "the worst kind of gentlemen." He is largely a manufactured article; but the machinery being good and the raw material of workable quality, the result of the manufacturing process is very satisfactory. Paynton having been made a gentleman, he determines to marry a gentlewoman, and carries out his determination by that mixture of pertinacity and masterfulness which—in fiction at any rate—has, since the days of Rochester and Jane Eyre, always proved effectual in vanquishing the most obstinate feminine heart. The very simply-constructed story, in which there are not more than half-a-dozen prominent characters, is redeemed from conventionality by considerable freshness of treatment; and the book, which is entirely free from crude amateurishness, is well thought out and admirably written. We shall look forward with interest to Miss Bower's second novel.

Miss Coleridge is possibly responsible for leading her collaborator, Miss Yonge, into "fresh woods and pastures new," for an excursus into histrionics seems a somewhat bold departure for the author of *The Hair of*

Redclyffe and *The Daisy Chain*. As, however, the strolling players consist of a baronet, his family, and friends whose professionalism is of a most gentlemanly kind, the Bohemian flavour of the book is of the mildest possible character. Then, too, the numerous references to the G. F. S. assure us that we are not far from the region of pastoral ministrations, and in the background hover curates who sometimes contemplate celibacy, and find comfort in "the poem in *The Christian Year* for the first Sunday after Easter." *Strolling Players* is nevertheless a very bright story, with plenty of action, and some passion (of a strictly proper kind) as well.

It is a pity that some novelists will insist upon describing their books, for, as a rule, the descriptions are inaccurate; and the inaccuracy tends to disturb the temper and rouse the antagonism of the reader and critic. In his dedication to Madame de Hoffman, the author of *Vera* describes *The Dance of the Hours* as "this story of a musician's pains and pleasures"; but as a matter of fact the musician is studiously kept in the background until the story has reached its last quarter, and when he comes to the front he does very little beyond writing letters filled with elaborate and decidedly technical descriptions of the progress of the great *suite symphonique* by which fame is at last to be won. Apart from the technicalities, which will be found tiresome by all but connoisseurs, there is a good deal in this latter part of the story that is pretty and touching; but as a whole *The Dance of the Hours* is nothing but a clever jumble of incongruous materials.

Mr. Hume Nisbet has secured a certain kind of originality for his story of the Indian Mutiny by an attempted whitewashing of Nana Sahib, who is compared to Oliver Cromwell and other respectable heroes of history, and also by making the Rane of Jhansi the heroine of a rather farcical love-story, the hero of which is a non-commissioned English officer bearing the very unromantic name of Jackson. *The Queen's Desire* has no great literary merits; but no writer who finds his materials in the thrilling incidents of 1857 can possibly have a dull story to tell, and Mr. Nisbet's readers are not likely to doze over his pages.

Romance has its licenses, but *Beauty and the Witch* is really too absurd. A real live centaur might find a place in a nursery-story of ancient Greece, but a centaur in Wales is altogether devoid of that imaginative congruity which we have a right to demand even in the most fantastic invention. Mr. Rees may make a good statesman or soldier or merchant or shopkeeper, but authorship—at any rate the authorship of romance—is certainly not his line. He will do well to content himself with one failure, which no one will be cruel enough to remember against him.

Mr. Hocking has certain large ideas of the mission of the novelist, and his attempt to put them into practice has not been of advantage to his own novel. Didactic fiction is apt to be either flat or melodramatic; and *The Story of Andrew Fairfax* is of melodrama

all compact. Mr. Hocking is so anxious to make his ethical impression that art has to go to the wall. He has got together the materials for an interesting story, and has spoiled them all by exaggerated presentation, there being not a single prominent character or incident that does not somehow or somewhere overstep the modesty of nature. The aim of the story is excellent; but good intentions do not suffice to make good fiction.

Nothing need be said of *The Vicar of Ellismond* save that it is an expanded shilling shocker figuring in the disguise of a one-volume novel. It is very amateurish: it is wildly improbable, and as literature it is quite worthless; but there is a story in it, though an absurd one, and there are doubtless readers for whom this suffices.

JAMES ASHCROFT NOBLE.

TWO VOLUMES OF SERMONS BY THE LATE DEAN CHURCH.

Village Sermons. By the late R. W. Church. (Macmillans.) Most readers will open this volume with some curiosity. The delicacy of Dean Church's literary criticism, the scholarly thoroughness of his historical work, the grave and thoughtful eloquence of the sermons published in his lifetime, leave us somewhat at a loss when we try to conjecture what his *Village Sermons* will be like—discourses preached to uncultured, unemotional, country congregations. And yet the discourses are just what we ought to have expected. Their simplicity, their seriousness, their essential humility, are profoundly impressive, when we consider the character and attainments of the preacher. We have not discovered a single page in the volume that is not just such wholesome daily bread as the most uneducated labourer could digest with comfort; and yet the Dean never preaches down to his hearers, and never fails to convey an impression of rare earnestness and thoughtfulness. His villagers, in fact, must have passed upon him just the same judgment as his most cultivated London hearers. The thirty-two sermons are so uniformly excellent that it is difficult to choose out special favourites. Sermon V., on the Marriage at Cana in Galilee, is remarkable for beauty of thought and expression; Sermon XXVII., on the Unjust Steward, is an instance of adroit treatment of a difficult subject; while the last "farewell sermon" is of great autobiographical interest, and brings us in close contact with the beautiful personality of the preacher, with his habitual elevation of mind and sincerity of feeling.

Cathedral and University Sermons. By the late R. W. Church. (Macmillans.) Many judges will be disposed to rank these sermons among the finest produced in the latter half of our century. To the first hearers of them they may have seemed somewhat cold and unimpassioned. That penalty they paid because they so austere reject the temptations to overstatement, and to mere emotional eloquence, which continually beset preachers. Dean Church preached not for the purpose of creating an immediate impression upon his congregation, but for the purpose of declaring the truth; and this purpose he has always anxiously in his mind. His sense of responsibility is intense. It is more than the scholar's anxiety to be accurate, or the artist's to be right; it is the prophet's to be inspired. If it is true that preaching nowadays is declining in energy and effect, it is due primarily to the fact that preachers realise less than they once did their responsibility. They preach to please, and if

they please they are satisfied; they are not severe and anxious critics of themselves. The severity of Dean Church's self-criticism is obvious in all his work—literary, historical, and theological—but it receives striking illustration in two of the noblest of the sermons in this series. Sermon XV., on "Temper and Self-Discipline," deals especially with the self-discipline which reformers and preachers ought to impose upon themselves. The first part was originally an "Address delivered to the Junior Clergy Society" in 1880. It treats of the temper which ought to distinguish priests and prophets. It points out "what mischief has come from that *splendida bilis* which at the time seemed so natural and so grand"; it asks us to remember that "nothing is so trying to the temper as untying knots." The second part, addressed to the clergy on a day of devotion, analyses more especially the defects of the qualities of the senior clergy. Sermon XIX., on "the imperfections of religious men," pursues the same subject; and, like Sermon XV., it is intensely characteristic of the preacher's humility, which so earnestly and resolutely tracks down and denounces any weaknesses or faults that he thinks may by any possibility be found in himself. Another sermon which will be a favourite with many is the ninth, on "the Sense of Beauty a Witness to Immortality." "Beyond that which is useful, and that which is true, and that which is good, and that which is orderly and well proportioned, and that which is beneficial and salutary, there clings obstinately to the soul of man this idea of what is beautiful in its infinite forms and degrees." In these words the preacher pledges himself to treat a subject which most preachers ignore, and very few face with real conviction and enthusiasm. Dean Church's treatment of it affords an excellent example of his peculiar merits. He combines into harmonious unity the delicate style of the scholarly poet and the profound thought of the philosopher.

NOTES AND NEWS.

THE Life of Sir Richard Francis Burton, upon which his widow has been engaged almost continuously since his death, will be published by Messrs. Chapman and Hall before the end of the present month. The first portion is mainly autobiographical. It will be in two volumes, with portraits, coloured illustrations, and maps.

MR. ARTHUR CAWSTON, A.R.I.B.A., has prepared a *Comprehensive Scheme for Street Improvements in London*, based partly upon a consideration of the changes recently effected in other great cities, such as Paris, Berlin, Vienna, Glasgow, and Birmingham. Special attention has been given to the necessity of carrying out a general plan, while undertaking its different parts in regular order; and a special chapter deals with the important question of finance. The work will be abundantly illustrated with sketches of the proposed improvements, and with maps of the proposed main thoroughfares. It is to be published by Mr. Edward Stanford during the present month in a handsome demy-quarto volume.

MR. E. J. RAWLE has in preparation an important work on Exmoor Forest, which will unite local knowledge with antiquarian research. He has given special attention to the evidence of old customs preserved in the public records. The book will be issued to subscribers, in a limited edition, through Messrs. Barnicott and Pearce, of Taunton.

MESSRS. MACMILLAN & Co. will publish immediately Mr. F. Marion Crawford's new novel, in three volumes, entitled *Pietro Ghisleri*.

MR. CLARK RUSSELL'S new novel, entitled *List, Ye Landsmen*, will be published, in three volumes, by Messrs. Cassell and Company on June 15.

MESSRS. DIGBY, LONG & CO. will publish next week two new novels: *Like a Sister*, in three volumes, by Madeline Crichton; and *The Princess's Private Secretary*, in one volume, by His Honour Judge Stephen.

The Legendary Lore of the Holy Wells of England, including rivers, fountains, lakes, and springs, by Mr. R. C. Hope, is announced by Mr. Elliot Stock for immediate publication.

Two more volumes of Conway and Coolidge's "Climbers' Guides" will be published by Mr. T. Fisher Unwin, in time for the coming Alpine season: *The Adula Alps of the Lepontine Range*, written by Mr. W. A. B. Coolidge himself, and *The Cogne Mountains*, by Mr. George Yeld and Mr. Coolidge. The latter volume will have a map.

MESSRS. WILLIAM BLACKWOOD & SONS have in the press a book on *The Zambesi Basin and Nyassaland*, by Mr. Daniel J. Rankin, with maps and illustrations.

The Bookman Directory of Booksellers, Publishers, and Authors will be published this month by Messrs. Hodder & Stoughton. It will give the specialities of the booksellers, particulars of the history and publications of the publishers, and (in many cases) the private addresses of the authors.

MESSRS. MORISON, of Glasgow, have in the press a Reminiscence of the "Chloris" of Burns, by Dr. James Adams, which will be illustrated with a facsimile of the MS. of "A Song of Death."

AMONG American announcements we notice *The Complete Works of J. G. Whittier*, as revised and arranged by himself, with notes stating the source of inspiration, &c., for many of the poems. This will form seven large octavo volumes; and there will be an artists' edition, printed on English hand-made paper, and illustrated with photogravures, steel engravings, and etchings. Another book of interest is *First Editions of American Authors*, giving dates and places of publication, the size and number of pages, and publishers' names. It is to be printed at the University Press, Cambridge (U.S.), and will have an introduction by Mr. Eugene Field.

THE first edition of Mrs. Conney's new novel, *A Ruthless Avenger*, published last week, has been exhausted, and a second edition will be ready immediately at the libraries.

THE Editor of *Cassell's Saturday Journal* has arranged for the exclusive serial rights of the real detective experiences of Chief Inspector Littlechild, late head of the special inquiry branch of the criminal investigation department at Scotland Yard. The first of the series will appear next week.

THE publishing firm of Messrs. F. V. White & Co. have, this week, moved from Southampton-street to 14, Bedford-street, Strand.

PANDIT SHYMAJI KRISHNAYARMA—who graduated at Oxford some ten years ago, under the auspices of Sir Monier Williams—has just been appointed tutor to the heir-apparent of the Maharana of Udaipur, or Meywar, the premier state in Rajputana.

A COMMITTEE has been formed at Freshwater in the Isle of Wight, to erect a local memorial to Tennyson. Two proposals are under consideration: one, to substitute a stone tower for the existing wooden beacon on the highest part of Freshwater Down; the other, to erect a granite monolith, in the form of an Iona cross, at the corner of Farrington-lane, along which

the poet often walked. The total amount of money asked for is £500, towards which about half has already been promised. Subscriptions may be sent to Lieut.-Col. Will, R.A., Golden Hill Fort, Freshwater.

UNIVERSITY JOTTINGS.

AT Oxford, at the Encaenia on June 21, the honorary degree of D.C.L. will be conferred upon the following: The Earl of Rosebery, the Bishop of Oxford, Lord Cromer, Sir C. Euan Smith, Prof. Tyrrell of Dublin, and M. Paul Meyer.

THE following is the full list of those upon whom honorary degrees will be conferred at the Cambridge Commencement:—Doctors in Law—the Maharaja of Bhaunagar, Lord Herschell, and Lord Roberts; Doctors in Letters—Prof. Julius Zapitza, of Berlin, and Mr. Standish Hayes O'Grady, author of *Silva Gadelica*; Doctors in Music—Arrigo Boito, Max Bruch, Edvard Grieg, Charles Camille Saint-Saëns, and Peter Ilitsch Tchaikowsky.

MR. W. AUSTEN LEIGH, provost of King's College, has been elected Vice-Chancellor at Cambridge for next year, in succession to Dr. Peile.

THE tercentenary of William Harvey's admission to Gonville and Caius College, Cambridge, will be celebrated by a dinner, to be given in the college hall, on Wednesday, June 21.

A PETITION has been presented to the Council at Oxford, urging the introduction of a statute to provide that members of Convocation should not henceforth be qualified to become members of Congregation merely by residence.

MR. J. RENDEL HARRIS, university lecturer in palaeography at Cambridge, will deliver two public lectures at Oxford, in Mansfield College, on Monday and Tuesday next, upon: "Methods of Research in Eastern Libraries," and "The Origins of the Codices N and B."

MR. ARTHUR EVANS, keeper of the Ashmolean Museum, was to deliver a public lecture at Oxford to-day (Saturday) upon "A Mykenaeen Treasure from Aegina."

A SPECIAL syndicate at Cambridge has framed regulations for the establishment of scholarships under the will of the late John Stewart, of Rannoch, who bequeathed to the university his residuary estate, yielding an income of about £500. It is proposed that there shall be eighteen scholarships in all, each of the value of £25, and tenable for three years, equally divided between Hebrew, Greek and Latin, and sacred music. Natives of the counties of Wilts, Somerset, and Gloucester are to have a preference.

THE special board for biology and geology at Cambridge have nominated Mr. E. W. MacBride, of St. John's College, to occupy the university table at the laboratory of the Marine Biological Association at Plymouth during the month of June.

CONVOCATION at Oxford has sanctioned grants of books published at the Clarendon Press to the following public libraries:—Longton, Westminster, Lewisham, Whitechapel, Kendal, Coventry, Pontypriid, Dudley, Ashton-under-Lyne, and Rathmines.

A CIRCULAR has been issued at Oxford, inviting subscriptions towards the excavation of the site of Dukle, in Montenegro, once Doclea, the reputed birthplace of Diocletian. Provided that a sum of £200 is raised, Mr. Monro of Lincoln, Mr. F. Haverfield of Christ Church, and others, undertake to conduct the necessary excavations during the present year.

AN anonymous benefactor has given £15,000 to Mansfield College, Oxford, to endow a chair of pastoral theology.

THE following are the numbers of candidates for the three chief tripos examinations at Cambridge: Science, 123; mathematics, 114; classics, 110.

WE have to record the death of the Rev. Dr. Charles Pritchard, which took place at Oxford last Sunday. Though in his eighty-fourth year, and much weakened by long illness, he had almost to the last continued his work at the Observatory in the Parks, which was erected for him and equipped by the munificence of Mr. De la Rue. Dr. Pritchard was educated at St. John's College, Cambridge, where he graduated as fourth wrangler in 1830. After having been for many years head-master of the Clapham Grammar School, he was elected to the Savilian chair of geometry at Oxford, in 1870, on the death of Prof. Donkin. Many of his researches appeared in the *Transactions of the Royal Astronomical Society*. He also wrote on his special subjects in *Smith's Dictionary of the Bible*, and in the *Encyclopaedia Britannica*. His most important work was *Uranometria Nova Oxoniensis* (Clarendon Press, 1885), which contained a photometric determination of the magnitudes of all stars visible to the naked eye from the pole to ten degrees south of the equator. In 1890, he collected some of his miscellaneous writings into a volume, entitled *Occasional Thoughts of an Astronomer on Nature and Revelation*. He had been elected F.R.S. so long ago as 1840.

THE University Press of Chicago has issued yet another serial publication, in addition to those already mentioned in the ACADEMY. This is the *Journal of Geology*: a semi-quarterly magazine of geology and the related sciences. The first place is given to a paper, by Sir Archibald Geikie, on "The Pre-Cambrian Rocks of the British Isles"; and great part of the remaining space is devoted to questions relating to the glacial geology of America.

WE may also mention that Cornell University proposes to publish a bi-monthly journal, the *Physical Review*, devoted to the promotion of original work in experimental and theoretical physics, under the editorship of Messrs. Edward L. Nichols and Ernest Merritt. The first number will appear on July 1, and may be obtained in this country from Messrs. Macmillan & Co.

ORIGINAL VERSE.

TRAVELLERS.

We shall lodge at the Sign o' the Grave, you say!
Yet the road is a long one we trudge, my friend,
So why should we grieve at the break of the day?
Let us drink, let us love, let us sing, let us play,
We can keep our sighs for the journey's end.

We shall lodge at the Sign o' the Grave, you say!
Well, since we are nearing the journey's end,
Our hearts must be merry while yet they may;
Let us drink, let us love, let us sing, let us play,
For perchance it's a comfortless inn, my friend.

PERCY ADDLESHAW.

MAGAZINES AND REVIEWS.

MANY of our readers have probably already bestowed attention on Mr. Traill's "short story" in the *May National Review*. A great gulf obviously divides the story of an eminent critic from that of the maker of hack novels. Nothing is done here to gain length, to impress the stupid or indolent reader; and not a bit of the work is scamped. "Two Proper Prides" has, moreover, a distinctly good subject, and that is a quality oftener denied to the really

artistic writer than to his merely popular and more quickly impressive brethren. "Two Proper Prides" is essentially a short story—it presents one situation, and that with vividness and completeness. You know everybody who appears in it—the consulting physician and his nondescript manservant (who has "missed the smartness of a footman, yet has not attained to the moral weight of a butler"), not to speak, of course, of the hero, who is condemned to die, and of the heroine, who is condemned to be without him. Though pathos is used very sparingly, the situation would, in truth, be dreadfully pathetic, were not the behaviour that produced it also a little irritating. More than one admirable writer, treating this theme, would have insisted more upon the pathos. Much could undoubtedly have been got out of it, and at least one writer who is, in any case, clever—we mean Mr. Henry James—would have treated it more drily than Mr. Traill. Perhaps there is nothing like a single situation of this nature for bringing out the individuality of any man who may claim to be important in authorship.

COLERIDGEIANA.

Dublin: May, 1893.

(1) "THE WATER BALLAD."—The date (? 1799) conjecturally assigned by Mr. J. D. Campbell to this little piece (p. 143) is certainly wrong. Mr. Campbell tells us (note, p. 619) that "The Water Ballad" appeared without note or comment, in the *Athenaeum* for October 9, 1831, and was first collected in the *Poetical and Dramatic Works of S. T. C.*, 1887-1880. Neither in this edition, nor in the Aldine edition of 1885, is any information given as to the source of the poem; nor has Mr. Campbell thrown any light upon this point. He has, however, acted wisely in placing "The Water Ballad" among a number of Coleridge's Translations and Adaptations from the German; for it is itself a translation—a very poor and colourless one—of François Antoine Eugène de Planard's charming "Barcarolle de Marie," better known, perhaps, by its first line, "Batelier, dit Lisette." E. de Planard (1783-1855), while fulfilling the duties of departmental chief in the bureau of the Council of State, contrived to write some fifty comic operas, which were in great request with the musicians of his day, owing to the melodious grace of their versification. Two of these, "Marie" and "Le Pié aux Clercs," were set to music by Herold; and it is from "Marie" that our Barcarolle is taken. Mr. Campbell tells us (Intro., p. lxxvi.) that in 1812 Coleridge announced to Crabb Robinson his determination to devote his energies in future to the drama—chiefly to melodrama and comic opera, adding that he expected to profit by Goethe's happy mode of introducing incidental songs. The "Water Ballad" may possibly be the sole remaining trace of an attempt to adapt the opera of "Marie" to the English opera stage. However this may be, Mr. Campbell's suggested date is far too early, seeing that "Marie" was produced for the first time in 1826. Coleridge's version is poor throughout, but fails signally in the second stanza. The original will be found on p. 139 of Gustave Masson's *La Lyre Française*.

(2) The date (September, 1792) assigned to the verses addressed "To a Young Lady, with a Poem on the French Revolution" is also wrong. The year should be 1793. We infer this from the fact that line 17 of these verses is unquestionably modelled upon a line of Wordsworth's "Descriptive Sketches," published in the early part of 1793. Wordsworth says, of the Grison Alps, "Ev'n here Content has fixed her smiling reign, With Independence, child of high Disdain" (ll. 323, 324). The closing words are undoubtedly the source from which S. T. C. derived the line, "When slumbering Freedom

roused by high Disdain." It is strongly characteristic of Coleridge that he should have selected this very line of Wordsworth's for special censure in after years. In *Biographia Literaria*, chap. iv., he quotes this and the two preceding lines as a sample of "arbitrary and illogical phraseology, at once hackneyed and fantastic." Coleridge's line is interesting, as the earliest example of Wordsworth's influence upon his poetic style.

(3) Mr. Campbell's historical accuracy is extraordinary; it is not superhuman, and accordingly it fails him once or twice, e.g., in note 5, p. xlix; where, having stated in the text that the Wordsworths were, on October 26, 1799, staying at Sockburn with the Hutchinsons, he adds: "The parents of Mary and Sarah Hutchinson." Now in fact these parents had died, the mother in 1783, the father in 1785; moreover, they never lived at Sockburn, but lived and died in Penrith. In 1799 Mary Hutchinson was keeping house at Sockburn for her brother Tom, who, on his father's death in 1785, had been adopted by his great uncle, the occupier of the farm at Sockburn, and had succeeded his adopted father in the possession of the farm, stock, &c., in 1789. In 1799 Mary Hutchinson was twenty-nine years of age, and her brother Tom twenty-six. Mr. Campbell falls into an amusing error on p. liv of the Introduction. This is how he describes Coleridge's landlord at Greta Hall: "Jackson, a retired carrier. He was Wordsworth's *Waggoner*, and admirable in all relations of life." Most persons who have read Wordsworth's poem will feel, at least, a mild surprise on finding that Mr. Campbell pronounces the amiable but errant Benjamin to have been "admirable in all relations of life;" and their surprise will probably become stupefaction when they learn that Benjamin was "a quiet, sensible man, with as large a library as" Tom Poole's, of Nether Stowey, "and perhaps larger, well stored with encyclopedias, dictionaries, and histories, &c., all modern." Unhappily, however, truth obliges us to state that these several virtues and recommendations do not by rights belong to poor Benjamin at all, but rather to Benjamin's Master, who, on the eventful morning described in the poem, "pricked forth from Keswick, sour and surly as the north," and gave his bemused waggoner "the sack." (See Southey's *Life and Correspondence*, iv. 348.) Mr. Campbell's note should run, "He was Wordsworth's *Waggoner's* Master."

(4) Mr. Campbell's memory plays him false on page 535, where he writes, "From some cancelled portion of Christabel?" as a note upon the following lines quoted in S. T. C.'s "Allegoric Vision":—

Which stole on his thoughts with its twofold sound,
The clash hard by, and the murmur all round.

These lines are, of course, taken—with a trifling alteration—from Stanza II. of the "Ode to the Rain."

(5) Mr. Campbell (after Prof. Dowden) finds the originals of the "thin gray cloud" and the "one last leaf" of "Christabel," in Dorothy Wordsworth's Allfoxden Journal. If he looks again, he will easily find in the same quarter the originals of "The night is chilly but not dark," of "Naught was green upon the eak but moss," and also of "And the spring comes slowly up this way." This last line reappears in the "Three Graves," where we find (l. 470) "The spring was late uncommonly"; and thus helps to fix the date of both poems. There are altogether six distinct borrowings from the Allfoxden Journal for January—May, 1798, in the opening lines (1-52) of "Christabel, Part I"; there are none in the remainder of the poem. The fact is that these lines do not belong to the original draft of Part I., but were added after a considerable interval of time. The main body of Part I. belongs to 1797. Charles Lamb (*Letters to S. T. C.*, 1800) mentions a MS. copy of Part I.,

wanting the opening lines, which Coleridge left behind him in London on his departure to the Lake Country.

(6) Mr. Campbell prints (among a number of Adaptations from Donne, Daniel, Milton, and other poets) a Sonnet taken from a partly illegible transcript in a note-book belonging to S. T. C., with the following observation:—"I do not think this is a composition of Coleridge's, but an adaptation of something imperfectly remembered by him." It is, in fact, a copy (with some unimportant alterations) of Wordsworth's translation from Michael Angelo beginning "Eternal Lord! eased of a cumbrous load" (*Memorials of a Tour in Italy*, 1837; No. xxii.).

T. HUTCHINSON.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BENDER, H. Horaz, Homer u. Schiller im Gymnasium. Tübingen: Laupp. 1 M. 50 Pf.
CASTETS, Ferdinand. Maugis d'Aigremont: Chanson de geste, texte publié d'après le manuscrit de Peterhouse, etc. Montpellier: Coulet. 10 fr.
COUDREAU, H. Chez nos Indiens: quatre années dans la Guyane française (1887-1891). Paris: Hachette. 50 fr.
DELABOIX, Eugène. Journal de p. p. Paul Flat et René Piot. Paris: Plon. 15 fr.
DEL LUNGO. Pagine letterarie e ricordi. Milan: Hoepli. 3 fr.
ERNST, A. L'Art de Richard Wagner: l'œuvre poétique. Paris: Plon. 3 fr. 50 c.
FRANCK, la Vieille. Proverbes. Paris: Lib. Illustrés. 25 fr.
GRAUL, R. Drei deutsche Naturalisten: Max Liebermann, Fritz v. Uhde, Gustav Kuehl. Wien. 30 M.
MOLINARI, G. de. Les Bourses du travail. Paris: Guillaumin. 3 fr. 50 c.
QUINET, Mme. Edgar. Ce que dit la Musique. Paris: Calmann Lévy. 3 fr. 50 c.
SCHROEDER, Ch. v. Wille u. Nervosität in Shakespeare's Hamlet. Riga: Jonck. 1 M.
SCHROEDER, Félix. Le Tolstoïsme. Paris: Fischbacher. 2 fr. 50 c.
SCHULTZ, S. Der junge Goethe. 3. Hft. Goethe in Frankfurt u. Strassburg (1769-1771). Halle: Kammerer. 1 M. 50 Pf.

HISTORY, ETC.

- BRETTE, Aimand. Le Serment du Jeu de Paume. Paris: Soc. de l'Histoire de la Révolution française. 10 fr.
BOUAC, E. Précis de quelques campagnes contemporaines: Dans les Balkans. Paris: Charles-Lavauzelle. 5 fr.
DESCOSTES, François. Joseph de Maistre avant la Révolution: Souvenirs de la Société d'autrefois (1753-1793). Paris: Picard. 15 fr.
HUBER, F. C. Die geschichtliche Entwicklung des modernen Verkehrs. Tübingen: Laupp. 4 M. 40 Pf.
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CORRESPONDENCE.

FIVE FRAGMENTS OF PALESTINIAN SYRIAC.

Hertford College, Oxford: May 27, 1893.

The Bodleian Library has recently acquired five parchment leaves, which were discovered in Egypt by the late Greville J. Chester in the early part of 1891. The Rev. G. H. Gwilliam, Fellow of Hertford College, has deciphered these documents, which are palimpsest, and found them to contain portions of Colossians, 1 Thessalonians, 2 Timothy, and Titus, together with a few verses from the Book of Numbers—all written in Palestinian Syriac. As Mr. Gwilliam's edition of these interesting fragments is by this time in the hands of the public, I shall content myself with calling attention to the Greek text which underlies the Syriac. The collation which I have made at

Mr. Gwilliam's request, and with his assistance, seems to confirm fully the view taken by Westcott and Hort and others, that the Palestinian represents a text entirely different from that of the other Syriac versions. Even in the few verses before us—in all about sixty—the variety of reading is surprising, and Land's verdict holds good: "Versionem Palaestinam cum nullo Graeco libro hodie superstitie omnino conspirare." Tischendorf's view, that the Palestinian text resembles most closely that of B and D, is scarcely corroborated by the present fragments, though, of course, our data are too scanty to supply any definite conclusion on this point.

I may add that the MS. from which these sheets have been taken is supposed by Mr. Gwilliam to have been written in the eighth century. The question of the Greek text which underlies a Syriac version of the fifth century is important in itself; and a special interest attaches to the present palimpsests, for, with the exception of a tiny fragment of the Epistle to the Galatians brought from Mount Sinai, they present us with the only instance of an extant Palestinian version of the Pauline Epistles.

The following examination of the text is based mainly on that of Tregelles:—

COLOSSIANS IV. 12-18.

iv. 12. Ἰησοῦ with S A B C [against D Pesh. Harcl.]
παρακλημένοι, with Pesh. Harcl. text [against S A B C D Harcl. marg.]

13. πόνον (ut vid.) with S A B C [against Pesh. and Harcl. (ζῆλον) D (κρόνον)].

14. omits δ ἀγαπητός with 17.

15. αὐτοῦ with B Harcl. text [against S A C (αὐτῶν) D Pesh. Harcl. marg. (αὐτοῦ)].

16. τὴν ἐν Λαοδικείᾳ with F G (?) g eam quae in laodo tae cia est.
omits (ut vid.) καὶ before ὑμεῖς with D, but seems to insert καὶ before Ἀρχιερ.

18. omits ἀμὴν with S A B C [against D Pesh. Harcl.]

I THESSALONIANS I. 1-3, IV. 3-15.

i. 1. adds (after εἰρήνῃ) ἀπὸ θεοῦ πατρὸς ἡμῶν καὶ κυρίου Ἰησοῦ Χριστοῦ with S A C. Harcl. text c. aster. [against B Pesh. Harcl.]
omits καὶ (before first παρὰ) [against Harcl.]

2. adds ὑμῶν (after μέλαν) with C D Pesh. Harcl. [against S A B.]

3. τοῦ ἔργου τῆς πίστεως ὑμῶν with D Pesh. Harcl. [against S A B ὑμῶν τοῦ ἔργ. τῆς πίστ.]

iv. 4. ἐν τιμῇ καὶ ἀγαπᾶν (ut vid.)

7. ὑμῶν with Pesh.
8. omits καὶ (before δόξα) with A B. Pesh. [against S D Harcl.]

9. ὑμῶν with S B D Pesh. Harcl. marg. [against A Harcl. text.]

9. εἴχετε with S A Pesh. [against B D Harcl.]

10. omits ἔλθ.

11. omits ἰδίας (ut vid.) with B D [against S A].

omits καὶ (before ὑμῶν) [against Harcl.]

13. θέλομεν with S A B D [against Pesh. Harcl.]
κεκοιμημένων (ut vid.) with D [against S A B Pesh. Harcl.]

14. καὶ ὁ θεός (ut vid.) with Pesh. [against B Harcl.]

2 TIMOTHY I. 10-II. 7.

i. 11. omits ἰδὼν with S A [against C D Pesh. Harcl.]

16. δ κύριος ἔλεος with Pesh. Harcl.

18. adds μοι (after δεικνύσας) with Pesh. Harcl.

ii. 3. συγκοινωνήσαν (ut vid.) with S A C D Harcl. marg. [against Pesh. Harcl. text.]

7. ὁ (before λέγω) with S A C Pesh. [against D Harcl.]

TITUS I. 11-II. 8.

ii. 3. ἱεροπρεπεῖ with C Pesh. Harcl. [against S A D Harcl. marg.]

μη οἶνε with D Pesh. Harcl. [against S A C].

5. οἰκουροῦς (ut vid.) with S A C D [against Harcl. marg.]
omits (after θεοῦ) καὶ ἡ διδασκαλία [against C Harcl.]

E. N. BENNETT.

THE MEMOIRS OF CAPTAIN CARLETON: SWIFT OR DEFOE?

IV.

Oxford.

The war in Spain need not detain us, as it is admitted that Carleton's account is in the main taken from Freind.* During its continuance Defoe was publishing his *Review*, for the purposes of which he ransacked all the journals and official documents of the day to which he had access. In 1727 Defoe published *The Evident Approach of a War . . . to which is added an Exact Plan and Description of the Bay and City of Gibraltar* (cf. *Compleat Gentleman*, 227); at p. 84, Carleton speaks of Gibraltar as "the strongest place in Spain, if not in the whole world." In the *Review* iii. 286, Defoe has a contemporary panegyric of Peterborough's "fire and fury"; *ib.* 310 he remarks on the bloodthirsty character of the Miquelets,† which is often alluded to by Carleton (108, 115 *sqq.*), *ib.* 465 on the taking of Barcelona,‡ and *ib.*, 221, 310 on the relief of the city and raising of the siege. The explosion of the famous mine at Alicant (*Carleton*, 239 *sqq.*) is mentioned by Defoe (Lee ii. 470). Similarly, in *Review* ii. 465-8, Defoe records how the *Paris Gazette* affirmed that Barcelona held out above a month after it was actually surrendered; and contrasts Peterborough with Haversham, who asserted that the allies had no part in the conquest of Catalonia. In *Review* iii. he maintains that the Spanish expedition was not neglected (43); discusses the competence of Lord Galway (219); mentions the French siege of Barcelona (221, 233, 310), the French ensigns at Barcelona, and the eclipse which occurred at the raising of the siege (314); writes (*Review* vii. 279) on the battle of Almanza, and (509) on Stahremberg's defeat at Villa Viciosa, which he compares with that of Horn at Nördlingen (530); and argues that the war should have been waged in Spanish America rather than in Spain (509-11). He had previously stated (*Review* i. 158) that Peterborough had undertaken attempts on the Spanish West Indies. In fact, Defoe had the details of the War of the Succession in Spain at his fingers' ends. I nowhere find that this is true of Swift.

* Col. Parnell writes (*E. H. R.* p. 151) that Dr. Freind at the time of his death "was so high in favour at court that he was actually buried in Westminster Abbey!" But Freind was not buried in Westminster Abbey, though a monument was erected there to his memory with a Latin inscription by his brother Robert. Nor was it a very great distinction in 1728 to be buried in the Abbey. Defoe had written in 1724 in his *Tour* (Vol. II., Letter ii., 171 *sq.*): "It is become such a Piece of Honour to be buried in Westminster Abbey, that the Body of the Church begins to be crowded with the Bodies of Citizens, Poets, Seamen and Parsons, nay, even with very mean Persons, if they have but any way made themselves known in the World; so that in Time, the Royal Ashes will be thus mingled with common Dust, that it will leave no Room either for Kings or common People, or at least not for their Monuments, some of which also are rather pompously Foolish, than Solid and to the Purpose."

† "Had they been of the first that entered the French Camp, they would in cold Blood and with true Spanish Mercy have cut all their Throats."

‡ Carleton's account (pp. 104-106) of the unsoldierly conduct of Lord Charlemont at the attack on Fort Monjuic agrees with that given in Boyer's *Life and Reign of Queen Anne* (1722) 204 *sq.* In the *Memoir of the Earl of Peterborough* (1853) ii. 272, there is a letter from the Earl to Stanhope of Nov. 18, 1705, in which he writes: "I believe the Queen will order Charlemont to sell; if so, I have agreed with him at 1,500*l.*, but he would have been described as a hero." In February, 1708, "a court martial sat at Whitehall, duke Schonberg president, to hear a difference betwixt the earls of Peterborough and Charlemont" (Luttrell vi. 266); but the diarist does not record the result.

Carleton describes himself at p. 78 as "speaking Latin . . . pretty fluently." Defoe's characters very often speak Latin. Near the end of the second part of *Robinson Crusoe* (p. 305, ed. 1) the Portuguese pilot uses "broken Latin, of which he had abundance to make us merry with." The *Cavalier* and his companion (p. 5) "spoke Latin enough just to make [an old priest] understand us." In the *Compleat Gentleman* (191) a character is introduced who talks Latin and French as if they were his native tongues. It may be worth noting that, in the *Life of Signor Rozelli*—the authorship or translation of which is generally attributed to Defoe, and which certainly bears traces of his hand—the hero, as was but natural, "spoke the Latin tongue very fluently," and that Gulliver, in *Lilliput* (cap. ii.), "addressed the priests and lawyers in as many languages as he had the least smattering of, including Latin."

In the concluding section of the book (p. 237 to end) we are compelled to trace the hand of a practised topographer, as well as of one who had sojourned in the country. Even if Carleton supplied the material, these details would only have appealed to a writer who went about like Defoe, with watchful eye, and note-book in hand, eager to record any details that interested him. For instance the mode of watering gardens (252); the inscription over the doors of Madrid wine-houses, Vino S. Clemente (272); the English sailors' nickname "Strum-strums" for the Spanish guitars; the description of the dromedaries at Aranjuez (303); the criticism of the mud walls of Madrid (304); the keen touch of observation that at Madrid "the Gentlemen of the Guards, . . . though not on Duty, yet they are obliged to wear their Carbine Belts"; the mention of grape-fed hares, of rabbits, partridges, and Spanish mutton, which is "exceeding good, because their Sheep feed only upon wild Potherbs"; while "their Pork is delicious, their Hogs feeding only upon Chestnuts and Acorns"—all this indicates a personal knowledge of the country and a particular interest in Spanish manners and topography, such as Defoe undoubtedly possessed. So, too, the reference to Bayonne hams (337), which were also known to Pope (*Dunciad* iv. 558)—

"What cannot copious Sacrifice atone?
Thy Truffles, Perigord! thy Hams, Bayonne!"

to the mints of Bayonne and Pau (340); to the architecture of Bayonne Cathedral (343); and the remark that at St. Jean de Luz the sailors buoyed up their cables with hogheads on account of the sharp rocks at the bottom of the harbour—all this recalls the author of the *Tour*, which abounds in parallels to every subject here discussed. The anecdote at p. 205, "that when the famous Admiral Doria was ask'd, which were the three best Havens in the Mediterranean, he readily return'd, June, July, and Cartagena," is probably derived from James Howell (*Epistolae* 51), who is elsewhere quoted by Defoe. The jest of the ambassador about the Manzanares and its bridge is common to Carleton and Defoe. Carleton quotes it at p. 305; and Defoe in *Tour* III., Letter i. 126 and Letter iv. 83. In his previous volume, Defoe had written of the Bridge in Blenheim Park as "a Bridge or *Ryalto* rather, of one *Arch* costing 20,000*l.*, and this, like the Bridge at the *Escorial* in Spain, without a River."†

* Defoe, *Tour* III., iii. 9, writes of "our Sailors, who nickname every Thing."

† Carleton (p. 256) speaks of "the *Guadiana*; which running for some Leagues under Ground, affords a pretence for the Natives to boast of a Bridge on which they feed many Thousands of Sheep." In *Review* iii. 27 *sq.*, Defoe prints some queries of which this is the eighth: "There is a remarkable River on the Continent of Europe over which there is a Bridge of such a Breadth, that

At p. 248 of Carleton, nunneries are generally defended, while it is admitted that there were occasional accidents; and the misconduct of the English troops at Porta St. Maria is hinted at. There is an allusion to Spanish Nuns in Defoe's *Expedition to Cadiz*; to the "ravish'd Nuns" of Port St. Mary in *Genuine Works* ii. 106. Among the advertisements at the end of the latter volume is one of "The English Nun: Or, a Comical Description of a Nunnery. With the Lives and Intrigues of the Priests and Nuns. Written by an English Lady, who Resided near Twelve Months in a Nunnery at Brussels" (ed. 2, 1705). The remarks on the Inquisition and on Purgatory also savour of Defoe. He mentions the Thief upon the Cross in *Family Instructor* ii. 79 and 159; and Carleton's argument against Purgatory from the words *Hodie eris mecum in paradiso* is a piece of clap-trap which may have satisfied Defoe, but could scarcely have commended itself to Swift. The complacent Protestantism of the Memoirs, and the dialogue form which it occasionally assumes, remind one forcibly of the author of *Religious Courtship*. Bull-feasts are mentioned by Defoe (Lee iii. 460); Spanish wines (*Carleton* 272) had engaged Defoe's attention as early as 1697 (*Projects* 45); and he had attacked intemperance (*Carleton* 272 sq.) in the early part of his *True-born Englishman*.*

The Golden Mines of Potosi and the Silver Mines at Mexico (*Carleton* 308) are frequently noticed by Defoe: e.g., *Complete English Tradesman* (1841) 256, *Review* iii. 16, *New Voyage* 343 sqq., *Complete Gentleman* 105. The statement just after that Madrid was only accounted a village is also found in Defoe (*Complete English Tradesman* ii. 64), who places Manchester in the same category. At p. 319 Carleton remarks that English beer was to him "a greater Rarity than all the Wine in Spain"; and p. 338, when he was at Bayonne, "English Beer was a great Rarity." Defoe had written in *Review* iii. 7, "Has Spain Wine, England has

above 3000 Men a Breast may pass over it, and not Crowd one another." Defoe's own answer is: "The 8th must signifie the River Guadiana in Spain, which runs under Ground a great way." So too, he mentions the Guadiana *à propos* of the Mole, *Tour* I., ii., 92.

* Defoe is certainly relating his own experience when he writes in the character of Col. Jack (ed. Bohn, 268):—"Particularly I loved to talk with seamen and soldiers about the war, and about the great sea-fights, or battles on shore, that any of them had been in; and, as I never forgot anything they told me, I could soon, that is to say, in a few years, give almost as good an account of the Dutch war, and of the fights at sea, the battles in Flanders, the taking of Maestricht and the like, as any of those that had been there," &c. I may recall here that Capt. Pasfield Oliver, in his edition of *Madagascar*; or *Robert Drury's Journal, during fifteen Years' Captivity on that Island, 1729* (T. Fisher Unwin, 1890), argues in favour of Defoe's limited liability for that work. Defoe's authorship is unintentionally avowed at p. 299, where the supposed Drury writes of the judicial murder of Captain Green, which might well have kindled the flames of civil war between England and Scotland: "All I know of the case I have in a proper place related." It is impossible to doubt that this "proper place" is Defoe's *History of the Union* (ed. 1786), 78 sqq. But Defoe's authorship is indicated by a hundred details. Common also to Carleton and Drury are the numerous references to Providence, fate, and fortune; the device of hanging a light on bushes to catch the eye in order to secure the retreat of an army; the mention of Spanish bull-feasts, of the Union flag, of the panic which seizes common men on a general's fall, of bottled beer, of revenge and false valour, of national music, of the return to England. Drury possesses the reversion of a house at Stoke Newington, where Defoe also lived. Drury's pirating reminds us of Carleton's *amouring* and *salading*.

her Beer and fine Ale,* which in those Countries where they have Wine, is justly esteem'd before it." Defoe, as well as Carleton, thought very ill of Loyola. In *System of Magic* (1840) 125 he is characterised as "the more eminent deceiver St. Ignatius, the greatest enthusiast of the last ten centuries." In *History of the Devil* 292 we are told that the Jesuits and Satan "formed a hotch-potch of religion, made up of popery and paganism, and calculated to leave the latter rather worse than they found it." "So Sailors, when the Ship's a sinking, Pray," Defoe wrote in the *Pacificator* (Works ii. 158); and in *Carleton* (347), in the storm in the Bay of Biscay, "with Vigour and Alacrity" the sailors "started from their Prayers or their Despair." With Defoe, London is naturally the recognised standard of comparison, as e.g., in *New Voyage*, 374, 377, 386, 387, 399, 408; and similarly in *Carleton* we have references to Bartholomew Fair (185); "Major Harding, now a Justice in Westminster" (241);† the price of Spanish wine in London (304); "our Oars on the Thames" (331); and at 37, "that Dexterity of our People in extinguishing the Fires" no doubt refers to the London firemen. The "care taken to quench Fires in London" is dwelt on at length by Defoe (*Tour* II., Letter ii., 148 sq.). Swift and Carleton did not—as did Defoe—live permanently in or near London. Carleton and Defoe both compare Spanish music and the drama with English. Swift took no interest in either, and in his historic sojourn in England (1710-1713) seems to have attended no public entertainments except a "music-meeting" at Windsor, and a single rehearsal of Addison's *Cato* in London. "I understand musick like a Muscovite," Swift writes in a newly-discovered letter (Hist. MSS. Comm. XIII. iv. 404).

At p. 350, Carleton is as uncompromising as Swift in his denunciation of the sharp division of the nation into Whig and Tory.‡ But Defoe had written in the same sense many years before in *Review* ii. 95:—"The hateful Names of Distinction, which ought rather to be Buried in Oblivion, are reviv'd and encreased, to the Widening our Breaches, and Encreasing the Unnatural Feuds." And immediately after his arrival in England in 1713, Carleton found "some arrainging, some extolling of a Peace, in which Time has shown both were wrong, and, consequently, neither could be right in their Notions of it." Surely Swift had taken too large a part in preparing the nation for the Peace of Utrecht, and in justifying even its questionable provisions, to write thus. But Defoe objected both to Harley's Peace and to the negotiations of Gertruydenberg: "The peace I always cared for was that of K. William in the Treaty of Partition—that all we should conquer in the Spanish West Indies should be our own" (*Honour and Justice* 23).

At this point it becomes necessary to take leave of Captain Carleton. That he was simply a cloak for Defoe I have no doubt; while I have equally little doubt that Defoe, after his manner, worked up Carleton's anecdotes and reminiscences into literary shape. Many of Defoe's solecisms were, no doubt, due to defective proof-reading. In *Review* iii. 7, he is represented

* Defoe was greatly interested in English ales, as no reader of the *Tour* can have failed to notice.

† Very similarly, "Mrs. Christian Davies" writes of "Mr. Van-Devan, a trumpeter, and now living in Chelsea."

‡ "I found them," he writes, "on their old Establishment, perfect Contraries, and as unlikely to be brought to meet as direct Angles." Carleton had evidently forgotten his *Euclid*. Defoe seems to have been in the same case, for in *Review* ii. 476, he writes:—"The Lines are oblique, and of all sorts of indirect Angles, confused and conceal'd." Yet he prided himself on having read *Euclid's Elements* (Wilson iii. 190).

as saying: "And again we send for their Wines to drink here, our Prelates encling to seek those Liquors which we must fetch from abroad." This was not unnaturally regarded as a truculent attack on the Episcopal Bench. But Defoe explains four pages later that he really wrote "onr [sic] Pallais enclining us to seek" instead of the words in italics; and in *Review* i. 339, he owns to a misprint of *factura* for *futura*. That he possessed MS. material to draw upon, is clear from his own words: e.g. (*Review* i. 166), he has particulars of a MS. of Carolus Gustavus' Siege of Copenhagen, &c., given him "by an English Gentleman that was in the Action, and is still living"; and he had an account of the murder of Archbishop Sharp from one of the actors (*Tour* iii. 158). This material was sometimes in shorthand (Preface to *Dumb Philosopher*). In *Review* i. (in Wilson ii. 222) "the author challenges all the world to charge him either with error in history, mistake in geography, partiality in parties, or falsity in fact"; in *Review* i. 184, he corrects certain historical errors, "which the Author mistook, not having the History before him"; *ib.* 179 he protests against being saddled with the authorship of "abundance of Scoundrell Papers"; and in *Honour and Justice* (p. 20) he denies—in the integrity of his heart!—receiving any materials for books or pamphlets from Lord Oxford, in whose pay he certainly was.

At the close of a task, tedious alike to writer and reader, the humour of it is, after all, a slight consolation. What would the greatest of ironists have said, if he could have known that, a century and a half after his ashes had been laid to rest in St. Patrick's, the authorship of this caricature of history should have been, even for a moment, in dispute between himself and a rival of whom he had not altogether unjustly written: "One of these authors (the fellow that was pilloried, I have forgot his name) is indeed so grave, sententious, dogmatical a rogue, that there is no enduring him."

C. E. DOBLE.

P.S.—Mr. Aitken—all students of the literature of the age of Queen Anne "rise up to do him honour"—informs me that the first edition of Carleton's Memoirs was published on May 16, 1728 (as advertised in the *Daily Courant* of that day), and that it was the "second edition" that appeared on July 27. This renders it even less probable than I had supposed that Swift could have been the author. Mr. Aitken has also examined the "third edition" of 1741, which I had not seen. He finds it a mere re-issue, with the usual misprints and cancel leaf; and the error in the Dedication to "Spencer Lord Compton" reappears.

THE PRONUNCIATION OF PROPER NAMES IN SHAKSPEARE.

Hampstead: May 25, 1893.

The theory that "Shakspeare varies the pronunciation of the same proper name to suit his verse" is, I believe, moribund; and I regret that Mr. Roden Noel, by incidentally mentioning it in his letter in the *ACADEMY* of April 15, should resuscitate it in any degree. The only example produced, as usual, was "Dunsinane" in "Macbeth" iv., 1, 92, and it will therefore be only necessary to combat the contention that this word proves the theory.

(1) Considering that "Macbeth" did not appear in print till 1623, seven years after the death of Shakspeare, the treatment of one name in one line cannot be sufficient to establish the truth of such a theory: one example is not enough to prove a rule, although one exception may be.

(2) It is held by some competent critics that "Macbeth" shows traces of joint authorship; therefore the treatment of "Dunsinane" in

different Scenes of this play cannot fairly be held to be conclusive.

(3) Holinshed's Chronicle is acknowledged as the historical authority on which the play was founded. The spelling in Holinshed, followed by Shakspeare, presumably indicates the ordinary English accentuation "Dúnsinane;" and this is clearly the accentuation of the word, in whatever position we find it, in all the eight lines in which it occurs in five different Scenes of Act v. The Scotch on the other hand put the stress on the second syllable in such words—a fact which is now, as it was then, indicated by the local spelling "Dunsinnan." But the Scene in which this accentuation occurs has no type in Holinshed; the origin of Act iv., Scene i., must be sought elsewhere.

(4) The First Folio undoubtedly contains many errors, misprints, &c., among which must indisputably be classed its "Dunsmane" in this passage. Pope proposed to read, "to Dunsinane's high hill."

Under these circumstances it appears to me that "Dunsinane" in "Macbeth," with its misprint in the Folio "Dunsmane," ought not to be considered as positive proof of Shakspeare's variation of the stressed syllable in proper names even as a fact.

We are further told that "Dunsinane" proves that Shakspeare varied the position of the stress "to suit his verse." "To suit his verse" forsooth! Pope thought the change of the place of the accent did not suit that verse. Such was Shakspeare's mastery of the language that he had no need to resort to these tricks. Where custom gave him a choice, he used the one that suited his verse—e.g., "Antony" with the accent on the first syllable, "Antonius" on the second. On the other hand, it seems to me credible enough that, for some special reason, he might depart from his ordinary practice, and for a special purpose adopt an exceptional course. Thus, in "Macbeth" certain Scotch events are to be represented before an English audience, and for that reason occasional touches of Scotch phrase or accent would appear appropriate enough. In "Julius Caesar" there are many Roman or Latin touches. This explanation has been suggested, and it appears reasonable. It may be supplemented by another, I think.

Independently of lyric stanzas to be set to music, it is noticeable that quotations and sayings are generally given with some special difference of metre. Thus in "King Henry V.," i., 2, 167:—

"If that you will France win,
Then with Scotland first begin."

"Merchant of Venice," ii., 7, 65:

"All is not gold that glitters," &c.

"Pericles," i., 1, 64:

"I am no viper, yet I feel," &c.

In "Midsummer Night's Dream" Oberon and Puck speak in ordinary blank verse or otherwise, as occasion requires, and in "Macbeth" the speeches of the Apparitions are all in riming pentameters. Thus, a great distinction is made between their utterances and the general run of the play, although the metre is still iambic pentameter. It is worthy of remark how Macbeth himself catches the infection from the Third Apparition, and in the ecstasy of his exaltation for a few lines falls to riming; then, again, as doubt's return and he once more begins to foresee the dangers that threaten, he returns to his ordinary blank verse.

For some artistic effect of this nature—to emphasise the supernatural prophecy, to remind the spectator of the Scotch origin of the story, or simply to be faithful to some Scotch authority—the variation in the accentuation of "Dunsinane" may have been designedly made, but certainly not to eke out the resources of Shakspeare's metre.

BENJAMIN DAWSON.

APPOINTMENTS FOR NEXT WEEK.

THURSDAY, June 4, 11.15 a.m. Ethical: "Abraham Lincoln," IL, by Dr. Stanton Coit.
7.30 p.m. Ethical: "Positivism," by Mr. J. H. Muirhead.

MONDAY, June 5, 5 p.m. Royal Institution: General Monthly Meeting.

8.30 p.m. Geographical: "With Stairs' Expedition to Katanga," by Dr. J. A. Moloney.

TUESDAY, June 6, 8 p.m. Royal Institution: "The Waterloo Campaign," III., by Mr. E. L. S. Horsburgh.

8 p.m. Biblical Archaeology: "The Book of the Dead: Translation and Commentary," continued, by Mr. P. le Page Renouf.

8.30 p.m. Zoological: "The Anatomy and Classification of the Parrot," by Messrs. F. E. Reddard and F. G. Parsons; "Two Horns of an African Rhinoceros," by Mr. Selater; "Some Bird-bones from Miocene Deposits in the Department of Isère, France," by Mr. R. Lydekker; "The Osteology of the Mesozoic Ganoid Fish, *Lepidodus*," by Mr. A. Smith Woodward.

WEDNESDAY, June 7, 4 p.m. Archaeological Institute, "Further Remarks on the Nature and Use of Colour by the Ancient Egyptians," by Mr. F. C. J. Spurrell; "A Visit to Deir el Abadi, Upper Egypt," by Mr. Somers Clarke.

8 p.m. Geological: "The Bajocian of the Sherborne District: its Relations to the Subjacent and Superjacent Strata," by Mr. S. S. Buckman; "Raised Beaches and Rolled Stones at High Levels in Jersey," by Dr. Andrew Dunlop.

THURSDAY, June 8, 8 p.m. Royal Institution: "The Geographical Distribution of Birds," IV., by Dr. R. Bowdler Sharpe.

8 p.m. Mathematical: "Complex Integers derived from $6\sqrt{-2}-2\sqrt{-3}$," by Prof. G. B. Mathews; "Pseudo-Elliptic Integrals," by Prof. Greenhill.

8.30 p.m. Antiquarian.

FRIDAY, June 9, 5 p.m. Physical: "A New Photometer," by Mr. A. P. Trotter; "Notes on Photometry," by Prof. S. P. Thompson; "The Magnetic Field near a Wire," by Prof. G. M. Minchin.

9 p.m. Royal Institution: "The Recent Solar Eclipse," by Prof. T. E. Thorpe.

SATURDAY, June 10, 3 p.m. Royal Institution: "Verdi's Falstaff," III., by Dr. A. C. Mackenzie, with Musical Illustrations.

8.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

Handbook of Greek and Latin Palaeography.

By Edward Maunde Thompson. (Kegan Paul & Co.)

It has long been a reproach to English scholarship that, owing to the non-existence of any suitable English book, students of palaeography should be compelled to make use of French and German manuals. It is true that we have produced the magnificent and unrivalled set of facsimiles issued by the Palaeographical Society; but these costly folios, which are procurable only by subscribers, form merely the raw material on which such a treatise might be based. Of the English works which we possess, Humphrey's *History of the Art of Writing* is a decorative book rather than the work of a scientific palaeographer; while Astle's *Origin and Progress of Writing*, a book of much higher quality, represents the standard of knowledge of a hundred years ago, and Wright's *Court Hand Restored*, published in 1773, is not only out of date, but deals with a very small department of a vast subject.

At last we have a book which, in point of erudition and execution, may compare favourably with the best of the smaller foreign manuals. Dr. Thompson has now re-written for the International Scientific Series the masterly article on Palaeography which he contributed to the ninth edition of the *Encyclopædia Britannica*. The article has been not only completely remodelled, but greatly expanded and improved. The facsimiles, which are often necessarily taken from the same typical MSS. as before, now embody longer passages of the texts, and are much more numerous, the Greek facsimiles amounting to more than sixty, and the Latin facsimiles to twice that number, among them a few characteristic specimens of English charter hands being included.

The book is not only a manual of the science, but forms a sort of illustrated index to the volumes of the Palaeographical Society, and to the kindred publications which have appeared on the continent. It is a marvel of cheapness, and the process blocks employed are quite equal to the German lithographs with which they compare. For the more delicate distinctions in the character of scripts the student will still, of course, have to study either the MSS. themselves or autotype reproductions.

It is as pleasant as it is unusual to have to review a book which can be commended almost without reserve. Its leading characteristic, in addition to practical familiarity with the subject in hand and wide and accurate erudition, is the good judgment and sound common sense displayed in the treatment of doubtful or controverted points. As is proper in an elementary book, the discussion of burning questions is as far as possible evaded; but when a decision has to be given on such matters, Dr. Thompson uniformly throws the weight of his opinion against the faddists and in favour of what is reasonable, though commonplace.

The defects of the book are almost invariably due to the limited space to which, owing to the size and price of the series in which the book appears, Dr. Thompson has been restricted. Thus, the evolution of the Greek minuscule out of the earlier cursive, as exhibited in the table facing p. 148, could only have been made satisfactory by showing graphically, as Gardthausen has done at great length, the way in which many of the minuscule forms, such as those of Delta and Sigma, were due to the introduction of ligatures. In his few brief observations on p. 146 Dr. Thompson has shown that he is fully aware of the causes which have produced these changes, and it can only be regretted that his limits should have rendered it impossible for him to do more than merely allude to them. A similar observation applies to the Latin cursive. It would have been interesting and instructive, if he could have afforded the space, to have illustrated graphically, as Wattenbach has done, the way in which, owing to the influence of ligatures, such forms as *a*, *u*, and *x*, were evolved out of *A* and *R*, and how, in the case of *D* and *d*, the loop came to be transferred from one side to the other of the stem.

Dr. Thompson stops short with the invention of printing in the fifteenth century; but the transition from written to printed books is a matter of so much interest that more space might well have been devoted to those special book-hands which were imitated in the types used by the early printers. He might, for instance, have exhibited in facsimile the beautiful handwriting of Petrarch, which is supposed to have served as a model for those Aldine types out of which the italics of modern printers were evolved. We also miss any notice of the unique sheet of papyrus from Ravenna containing the subscriptions of certain bishops to the Acts of the Council of Constantinople in 680, on which the aged bishops sign in uncials and the younger in fully formed minuscules, thus illustrating, at a critical epoch, the transition from the earlier to the newer style.

The book abounds with incidental allusions and remarks which show how Dr. Thompson could have spoken with authority on many interesting points if he had allowed himself the necessary space, and thus suggest the hope that he may yet find time to give of his stores of learning to the world. Such points, for instance, are the influence of writing materials—papyrus, parchment, or wax—on the character of scripts; the evolution of sundry contractions and abbreviations out of ligatures; the history of the differentiation of the letters *i* and *j*, or of *r*, *u*, and *w*; the practice of dotting the letter *i* as a palaeographical test; and the evolution of the initial *f* from *F*. It is also to be regretted that the valuable critical notices of palaeographical books, which were appended to the article in the *Encyclopædia Britannica*, are now omitted.

In such a work there will necessarily be views as to which scholars will not be universally agreed. A few of them may be enumerated, in the hope that in a second edition they may be either reconsidered or that further arguments may be adduced in their support. It might, for instance, be thought desirable to omit the suggestion that the Greek letters Upsilon and Omega may have been derived from what Dr. Thompson calls the "Cypriote Alphabet." It may also be questioned whether the Chalcidian and Latin *l* should be spoken of as the "inverted form" of the Ionian letter. It is usually regarded as the primitive form; and there does not appear to have been any "inversion," the epigraphic evidence showing that the shorter bar gradually crept up from the bottom of the letter to the top. We are also told (p. 204) that, in the Latin cursive, "the letters are nothing more than the old Roman letters written with speed, and thus undergoing certain modifications in their forms." The profound modifications in the forms of the cursive letters seem rather to be attributable to the use of waxen tablets, to which parallel detached strokes, free from loops, were best suited. It was the material, rather than haste, which seems to have evolved the cursive forms. On papyrus it would be quicker to write *m* than *|||*, but, on wax, the second form would be easier. In like manner, it was not haste but material which caused *o* to be formed by two detached strokes.

Dr. Thompson accepts de Rougé's explanation of the derivation of the Phœnician alphabet from the Egyptian hieratic, and he gives a table of the comparative forms. But the identifications in this table differ in some important points from those finally adopted by de Rougé. Dr. Thompson has not given any authority, or advanced any arguments, for the changes he propounds. It would have been better to adhere to the scheme of de Rougé, whose elaborate arguments, strengthened by those who have followed him, are not to be lightly set aside.

It may be hoped that the publication of this admirable little book may encourage the systematic teaching of palaeography in this country. France and Italy are a long way in advance of us, both of them possessing schools of palaeography in which

archivists have to be trained before they are allowed to take charge of the collections of provincial muniments, and where they learn to read the documents committed to their care, and are taught how to form an opinion as to their age and value. It is only within the last year or two that Oxford and Cambridge have thought fit to appoint lecturers in palaeography. Hitherto it has been necessary for an English student to study in Paris or Rome, or to fumble out the science for himself by the help of French or German manuals, which deal primarily with French or German scripts.

ISAAC TAYLOR.

CORRESPONDENCE.

"THE TEN PATRIARCHS OF BÉROSUS."

I.

Barton-on-Humber: May 15, 1893.

In the March *Proceedings* of the Society of Biblical Archaeology, Prof. Hommel makes an ingenious attempt to identify the ten ante-diluvian kings of Bérōsos with ten ante-diluvian patriarchs of Genesis. His treatment of the names is briefly as follows:

1. *Ἀλῶρος*, he declares positively, "is none other than Aruru, the wife of Ea"; and "it is clear [to him] that No. 1 on the Hebrew side cannot have been Adam, because we have *hu-adam* in the second list [*Gen. iv.* (so-called Jehovist)] as a variant of No. 3, *Enōsh*." I do not admit that we have anywhere the name Adam as a variant of the name *Enōsh*. "But perhaps [we should read] *Ἰν* [only] instead of *Ἰν* *adōn* 'Lord,' for Yahve, Yahu = Ya'u, Ea." Now, as Mr. Pinches has clearly shown (*Proceedings* S. B. A. November 1892), the names *Yā* (Jah) and *Yāwa* (Jahweh) occur in Euphratean inscriptions; and I have often thought that *Yā*, *Aa*, *Ē*, may be variants. But, arbitrarily to alter Adam to *Adōn* is, I think, altogether inadmissible. And this is done to obtain a singular equation; *Adōn* may perhaps " = Yahu or Ea?" Thus, we get Aruru (the wife) = Ea (the husband), which is just as satisfactory as saying that Juno = Jupiter. "Aruru, wife of Ea," is a personage not even mentioned in such a book as Prof. Sayce's *Religion of the Ancient Babylonians*; and why Bérōsos should place this obscure female as his first king is indeed a mystery. I admit the *l-r* change is quite possible, e.g., Pul = Poros; but it is to be observed that here *l* final becomes *r*, and Prof. Hommel does not make the *l-r* change in other names in the list. We should never depart from the Greek transcripts without strong reason. Thus, George Smith and Lenormant proposed to correct this king-name to *Adōros*, in order to harmonise with a reading *Adiuru*, now admittedly false. I think, therefore, that we must reject both Aruru and *Adōn* in this connexion; and are still left with *Alōros*, who, as Bérōsos says, "gave out that God had appointed him to be the shepherd of the people," on the one side, and Adam on the other.

2. For *Ἀδάρος* he "should like to read *Adaparu* = *Adapa*, another name of Merodach." I have just noticed, in *Alōros*—*Adōros*, the bad result of changing *l* to *d*; and even when this has been done, and another very obscure god-name obtained, it will not fit, so that he has to write "*Adapa(ru)*" = *Marduk*." The second Genesis-patriarch, Sheth, is more tractable; he becomes "ilu Shiti or Marduk." Thus, by an unauthorised *l-d* change, and cutting off a syllable, we force *Alaparus* into an unusual name for Marduk. Whether Sheth, which in Hebrew means "setting" or "foundation," has anything to do with an "ilu Shiti" I cannot say; Prof. Hommel does not give any

reference about this god. However, by these means we obtain the equation *Marduk* = *Marduk*, which would be interesting were the process by which it was arrived at less doubtful.

Prof. Hommel's general scheme is also connected with the supposition that the genealogies in *Gen. iv.* and *v.* are really identical. It would be beyond my subject to discuss this question; but I quite agree with Lenormant, who, having remarked that "a large number of interpreters have concluded that the two genealogies were originally only one, and must be taken from two variations of the same tradition," observes, "This conclusion seems to me exaggerated and inadmissible" (*Contemporary Review*, April, 1880, p. 567).

3. The third king is called *Ἀμιλλάρως* in *Apollo-dōros* and *Ἀμιλλάρως* in *Abydēnos*, and there is little doubt that the latter is the better reading (*cf.* *Alap-aros* and *Megal-aros*). But it does not suit Prof. Hommel so well, so he takes *Amēlōn*, which agrees very well with the Babylonian *Amilu* ("man"), and with the third Genesis patriarch *Enōsh* ("man"). *Amillaros* certainly could not have this meaning; and, if the first two kings are unconnected with the first two patriarchs, this coincidence goes for little.

4. The fourth king, *Ἀμμενῶν*, is regarded by Prof. Hommel as the Babylonian *Ummānu* (*artifex*); but the quantity is against this identification. His fourth patriarch is *Kainān* or *Kain* (*artifex*). The signification in this case is thus made identical, but *Qēnān* appears to mean "creature," Lenormant understood *Ammenōn* as "Hammanou, 'le brûlant,' 'l'igne'."

5. The fifth king, *Μεγάλαρος* (*Amegaleros*), he explains as *Amil-Aruru* ("man-of-Aruru"), thus making *-αλαρος* = *-Ἀλῶρος*, which it does not, and re-introducing the mysterious consort of Ea. *Mahallalēl*, the name of the fifth Genesis-patriarch, he traces back through a series of hypothetical blunders by Hebrew redactors to a supposed original Hebrew form *Amel-Alil*. We can only say that all this is possible, but nothing more.

6. The sixth king, *Δάρος*, *Δαός*, he explains as *Duvu* ("child"), comparing him with the sixth Genesis-patriarch *Yered*, a name which he translates by "descendant," whereas it means "descent," and therefore is not synonymous with *Duvu*. According to Prof. Sayce, *Daōnos*, which cannot be made into *Duvu* = *Dan* ("the mighty one," *Herodotus*, p. 366). *Daōs* would = a Babylonian *Davas*, *Damas*, as the *Σαός* of *Hēsyehios* = the Babylonian *Sawas*, *Samas*. Prof. Sayce makes *Jared* (*Yered*) = *Eridu*, earlier *Eri-duga* ("the holy city").

7. The seventh king, *Εὐδώραχος*, whose name is also given as *Euedōreschos* and *Eudorāchos*, he explains as *Adar-aku* ("splendour-of-Aku"), and as being equivalent to *Han-ōk*, which he interrogatively suggests means "beauty-of-Aku?" (*cf.* *Iri-Aku* = *Arīōx*, *Gen. xiv. 1*). *Hanoeh* means "initiator," and *Euedōranchos* is probably the original form in Bérōsos. This gets rid of the Akkadian moon-god name *Aku*, which was probably not used here because the Semitic moon-god name *Sin* admittedly occurs in the name of the next king.

8. The eighth king, *Ἀμὲψιτος*, he explains as *Amil-Sin* ("Man-of-the-Moon"), and as the equivalent of the Genesis-patriarch *Metū-Shelak*, which he renders by "man-of-Shelak," and "Shelak seems to be a younger pronunciation of *Sharrāku* = *Sin*." I should greatly doubt an *m-l* change, and should wish to know whether there is any real authority that *Shelak* = *Sharrāku*. Prof. Sayce has suggested that "*Meltuselakh*" = *Mutu-sa-ilati* ("husband-of-the-goddess"), i.e., *Tammuz*.

9. The ninth king, *Ἰνάρης*, is admittedly *Ubara-tu(-tu)*, which he renders "Servant-of-Merodach." Even if *Tutu* was in any par-

ticular instance or place identified with Marduk, they cannot have been originally identical; since Tutu = Erib-samsi, and Tu ("sunset"), is the Death-god. Cf. the Homeric Apollon, who, when men grow old, slays them, at life's sunset, "with the visitation of his gentle shafts" (*Od.* xv. 407). The ninth Genesis-patriarch is Lamex = an Akkadian Lamga, a lunar epithet, by Prof. Sayce rendered "workman." Prof. Hommel translates it "servant," and so brings it into line with Ubara; even if both Ubara and Lamga mean "servant," there may be more servants than one.

10. The tenth king is the famous *Σισυθρος*, or Sisithros, the origin of whose name, according to Prof. Hommel, is probably Khis-zud. Notwithstanding the authority of Zimmern, to whom he refers, I cannot admit that there is any probability in such a derivation, which, besides other difficulties, utterly fails to account for the *r*, a most important letter. The Semitic rendering for the name which he proposes is very interesting: Nuk [=Noah]-napisti ("rest-of-the-soul"); and I hope it may sustain criticism.

I do not think the above suggestions will justify us in accepting the identity of the kings with the patriarchs; and I propose, in another letter, to treat of the ten kings in continuation of my former letter (*ACADEMY*, May 31, 1884) on their connexion with certain stars in the ecliptic.

ROBERT BROWN, JUN.

SCIENCE NOTES.

WHAT is known as the Ladies' Conversation of the Royal Society will be held at Burlington House on Wednesday next, June 7.

THE last Friday evening discourse of the present season at the Royal Institution will be given on June 9 by Prof. T. E. Thorpe, upon "The Recent Solar Eclipse."

At the annual meeting of the Linnean Society, on May 24, Prof. Charles Stewart was elected president for another year.

At the annual general meeting of the Institution of Civil Engineers, on May 30, Mr. Alfred Giles was elected president, in succession to Mr. Harrison Hayter. In the report of the council, regret was expressed at the comparative failure that had attended the supplementary meetings for students. It was announced that, in the revision of the library catalogue, it had been decided to adopt the system now pursued at the British Museum.

THE Geologists' Association has arranged an excursion for Saturday next, June 10, to Hythe, Sandgate, and Folkestone, to study the scene of the recent landslip, under the direction of Messrs. F. G. Hilton Price and T. Leighton.

THE Hon. Ralph Abercromby has given the sum of £100 to the Royal Society of New South Wales, to be awarded in prizes for the best essay on certain features of Australian meteorology.

THE fourth annual meeting of the Museums Association will be held in London, during the first week of July, under the presidency of Sir W. H. Flower. The mornings will be devoted to the reading and discussion of papers, and the afternoons to visiting various metropolitan museums.

PHILOLOGY NOTES.

THE Académie des Inscriptions has awarded the prix Stanislas-Julien of 1500 francs (£60) to Prof. Terrien de Lacouperie, for his Catalogue of the Chinese Coins in the British Museum.

DR. ALFRED GUDEMAN, of Johns Hopkins University, is engaged upon an elaborate edition

of the *Dialogus de Oratoribus* of Tacitus, which will be published in the autumn by Messrs. Ginn & Co. In the Prolegomena he deals with the historical controversy as to the authorship, which he claims for Tacitus on both external and internal grounds. He also gives a full discussion of the style, syntax, sources, MSS., &c. The text is based upon a full examination of the MS. readings, and the results of the latest critical researches. In the commentary, exegetical and critical notes are distinguished by different type. Finally, there will be an exhaustive bibliography and indices.

M. ULYSSE ROBERT, who occupies the post of inspecteur-général des bibliothèques et des archives, communicated to a recent meeting of the Académie des Inscriptions the introduction to a critical edition of the Fables of Phaedrus, which he will shortly publish. It is based upon a careful examination of the unique MS., which was discovered at Rheims by Pierre Pithou, and printed in 1596. The only other critical edition is that of Berger de Xivrey (1832), which is apparently full of blunders. The MS. was written in the ninth century, possibly at Châlons-sur-Marne. It is now in the possession of the Marquis de Rosambo, a lieutenant of dragoons. M. Robert proposes to add the text of the Teratologia, contained in the same MS., which was also (incorrectly) printed by Berger de Xivrey in 1836.

REPORTS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 9.)

PROF. A. MACALISTER, president, in the chair.—Mr. C. Dudley Cooper exhibited and described the skull of an aboriginal Australian.—A paper by Mr. Charles Hose on Borneo was read. The Baram district, with which the author was most intimately acquainted, is situated in the northern portion of Sarawak, and the races inhabiting it may be divided into four sections:—(1) The low country people and the inhabitants of the coast; (2) the Kayans and Kennahs, inhabiting the head waters of the Baram river and its tributaries; (3) the Kalabits, living inland; and (4) the Punans, nomadic tribes, found at the head waters of all the great rivers in Central Borneo. Each of these four divisions comprises a number of sub-divisions speaking different dialects, which can, however, be traced to the same origin. All the various races, except the Punans, employ dogs in hunting. The houses usually stand about twenty feet above the ground, supported by huge posts of hard wood; they are some four hundred yards in length, and often hold more than a hundred families. In times gone by the first post put into the ground was passed through the living body of a slave—usually a young girl; but wild animals are now used instead of human beings for this purpose. Mr. Hose exhibited and described a large collection of native implements, weapons, and other objects, and the paper was further illustrated by a number of photographic views shown by the lime-light.—Prof. Macalister exhibited a skull from North Borneo.—Mr. F. W. Rudler exhibited a wooden fire syringe from the Malay Peninsula, with a bean tinder box.—Mr. R. G. Leefe contributed a paper on "The Natives of Tonga."

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, May 11.)

DR. SANDYS, vice-president, in the chair.—The Master of St. John's communicated an emendation of the Gospel of Peter. In the Gospel of Peter the word *Σάρμενι* is perhaps scarcely adequate. It comes in thus: καὶ παρέδωκεν αὐτὸν τῷ λαῷ πρὸς μίαν τῶν ἡμέρων, τῇ ἡμέρᾳ αὐτῶν. οἱ δὲ λαβόντες τὸν Κύριον ἔδωκαν αὐτὸν τρέχοντες, καὶ ἔλεγον· Σάρμενι τὸν υἱὸν τοῦ θεοῦ (cf. Heb. vi. 6) ἐξουσίαν αὐτοῦ ἐσχηκότες. The Four Gospels have παρέδωκεν here, and three of them, παρέδωκεν ἵνα σταυρωθῇ. Read Σταυρωμένον for Σάρμενι, comparing in the Fourth Gospel (xix. 6, 10, 16), ἐκράνθασαν λέγοντες· Σταυρωσὸν σταυρώσον . . . λάβετε αὐτὸν ὡς καὶ σταυρώσατε . . . ἐξουσίαν ἔχω σταυρῶσαι σέ . . .

παρέδωκεν αὐτὸν αὐτοῖς ἵνα σταυρωθῇ. Otto on Justin's *Trypho* § 10 has the note: "5. σταυρωθέντα] Steph. et Iebb. hic et in sequentibus alioquin: habent σταυρωθέντα scripturae compendio, quo σπρος pro σταυρός passim invenitur." For σταυρωμένον, therefore, we might have "scripturae compendio" ΣΤΡΩΜΕΝ, and then by clerical error CΥΡΩΜΕΝ.—Dr. Postgate read a paper on a new MS. of Proportius. The MS. forms part of the library of the Earl of Leicester at Holkham. It is imperfect, having lost the first nine leaves, and begins with ι 21 3 sed tibi iam uideor Dodona uerior augur. It is dated, having been finished on October 10, 1421. The scribe gives us his name in an elegiac couplet "Hic tua proprii perfricti scripta Iohannes | Campofregusa stirpe pia genitus." The MS. is more closely related to Laurentianus 36, 49 (Baehrens' F) than to any other codex; but it cannot have been copied from F, as may easily be seen from an analysis of its readings. It appears to be descended from the archetype of F, the codex of Proportius which belonged to Petrarch (cf. Baehrens' Catullus Praef. p. x.); this theory is confirmed by the fact that with it is bound up a MS. (also imperfect) of the Epistles of Petrarch in the handwriting of the same scribe. The scribe had access to a MS. of the family to which belong the Ottobonianus-Vaticanus 1514 (Baehrens' V) and Dauntienensis (Baehrens' D), from which he has taken a certain number of readings in cases where his own codex was unsatisfactory. The great value of the codex is that it assists us materially in ascertaining the original readings of the family to which F, the imperfect Vossianus (A), and, in the main, the Guelferbytanus (N) belong, in passages where A is lost and F and N disagree.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Annual General Meeting, Wednesday, May 17.)

PROF. E. C. CLARK, president, in the chair.—The report for the past year was read and approved, and the retiring president (Prof. Clark) then delivered his valedictory address. Referring to the vast strides made and the absorbing influence exercised by local societies such as their own, he remarked on the tendency of the local pursuits which they fostered to unite all ranks together in a kindly fellowship, to break down the strangeness which alone enables one part of the community to be represented as the enemy of the rest, to show that the glib antithesis of mass and class is as false as it is mischievous. He congratulated the society on their acquisition, by gift and bequest, of the collections of Mr. Wiles Green, Mr. Brady, Major Temple, and the unique series of illustrations of Cambridge presented by Mr. J. W. Clark. The losses of the society through death had been heavy. Profs. Hort and Bensly had done work of which the university and also our society might well be proud. In Mr. Wace they had lost a most assiduous adviser and helper and a most liberal supporter. The untimely death of their secretary, Dr. Hardcastle, the president had special cause to feel, as he had special cause to know his kindness and helpfulness, his invariable courtesy. The union of rare accomplishments with the most perfect and unaffected modesty constituted perhaps the principal charm of an unusually engaging character.—A resolution thanking the president was then proposed by Prof. Skeat, and seconded by Mr. Deck, and having been put to the meeting by Prof. Hughes, was carried unanimously.—Prof. Clifford Allbutt then made a communication on "The Trade in Amber in Ancient Times." He said that amber had been valued by uncivilised peoples on account of its lustre and beauty and as a charm. The belief that it was a protection against goitre still lingered. It was the fossil resin of a species of fir tree of the Eocene period, and was found washed up by the sea on the shores of the Baltic, and was also obtained by mining. All the amber used in ancient times came from the Baltic, but some had drifted thence to the east coast of England. It differed materially from that which was mined, in containing from 4 to 7 per cent. of succinic acid; while the latter generally contained none, or at most 1 per cent. Amber had not been found outside Europe either in a natural state or as an article of trade. It was not mentioned in the Bible. The Phoenicians carried amber as merchandise, but did not use it themselves. The earliest times at which

it is known to have been used was the later stone age or beginning of the bronze age. The Etruscans obtained it in exchange for bronze and gold ornaments. It had been found in England combined with gold in necklaces, and in Norfolk, where it had possibly been received in exchange for flint implements. The principal trade routes appear to have been up the Elbe and Oder, which ran through the great forest of Central Europe, and thence to the north of the Adriatic, which was the great centre of the trade.—Prof. Hughes, in proposing a vote of thanks to Prof. Allbutt, said that the best guide to the period of the formation of amber was the insects found preserved in it, which showed it to be of late Tertiary age. The date at which the trade in amber began was full of difficulty. The relative positions in which objects of such different specific gravity as amber and stone or bronze were found in the lake dwellings of Switzerland was of doubtful value as evidence. The amber found at Giron had been certainly associated with bronze, but it was with bronze of Roman and Saxon age, and, therefore, had no connexion with the bronze period.—Prof. Skat made some interesting remarks on the etymology of the word "amber," and said it was of Arabic origin.—Beautiful specimens of amber were exhibited by the Master of Corpus.

METEOROLOGICAL.—(Wednesday, May 17.)

DR. C. THEODORE WILLIAMS, president, in the chair.—The following papers were read: "Mean Daily Maximum and Minimum Temperature at the Royal Observatory, Greenwich, on the average of the fifty years from 1841 to 1890," by Mr. W. Ellis. The author gives tables of the mean maximum and mean minimum temperature of the air on each day of the year, and also tables showing the daily range of temperature, and the mean of the daily maximum and minimum values.—"Suggestions, from a practical point of view, for a new Classification of Cloud Forms," by Mr. F. Gaster. The forms assumed by clouds at different levels, and under various conditions, have recently received considerable attention from meteorologists. The author, however, does not approve of the nomenclatures and classifications which have been proposed, as, in his opinion, they appear to be little, if any, better than the older ones they were intended to replace. He now proposes a somewhat different classification, arranging the clouds according to altitude under the following headings:—(1) Surface clouds, or those which appear commonly between the surface and a level of about 2000 feet; (2) Lower medium clouds, including all varieties which usually float at an elevation ranging from 2000 to about 10,000 feet; (3) Higher medium clouds, or those commonly found at altitudes varying from 10,000 to about 22,000 feet; (4) Highest (or cirriform) level clouds, or those at elevations exceeding 22,000 feet. The author gives the names of each variety of cloud included in the classification, together with an account of the principal characteristics of each so far as appearance goes.—"Notes on Winter," by Mr. A. B. MacDowall. In this paper the author discusses the question of periodicity in winters at Greenwich and Paris, and the relation of summers to winters.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, May 24.)

AFTER the election of Mrs. Arthur Stannard (John Strange Winter) as a fellow of the society, Mr. Alfred Percival Graves read a paper entitled "The Story of Irish Song." Mr. Graves commenced his paper by a reference to the high position occupied in pre-Christian Ireland by the Druids and Bards, to whom the education of youth was entirely committed. Sometimes the Bard was a Druid as well. From being the tutor of a young prince, he not seldom, when his ward succeeded to the sovereignty, was appointed his adviser in affairs of state; and about the time of the Conquest, a leading poet, Cuan O'Lothchain, was joint king of Ireland. From the works of this royal poet Mr. Graves quoted the curious legend of the fairy fountain called Connla's Well, in which swam the famous *Eo Fesa*, or salmon of knowledge, the eating of which conferred literary and artistic inspiration. Women were

forbidden to approach the sacred spot; and when the beautiful lady Shanawn defied the prohibition, the waters rose and engulfed her, left their ancient bed, and, flowing towards the sea, became the river since known as the Shanawn or Shannon. At the introduction of Christianity, the general body of the Bards remained true to their old Paganism, as also to the Gaelic tongue, though Latin speedily became the language of scholarship. At this point Mr. Graves quoted a beautiful passage from the lament of Ossian for the great chief, Fionn McCoul; and after a brief account of the decline of the Bards, the essayist gave a literal version of O'Hussey's ode to his chief, Hugh MacGuire, and Mangan's musical and beautiful verse rendering of the patriotic poem, "My Dark Rosaleen." After a survey of the second period of Bardic poetry, in which the epic was succeeded by the lyric, for which contemporary events generally provided a war-like theme, Mr. Graves passed on to the more modern song of Irish patriotism, the concluding portion of the paper being devoted to Moore, with special reference to some recent depreciatory criticisms.—A vote of thanks to Mr. Graves was moved by Dr. Douglas Lithgow, seconded by Mr. E. Gilbert Highton, and supported by three visitors, Mr. J. Ashcroft Noble, Dr. A. H. Japp, and Mr. D. J. O'Donoghue, who spoke as the representative of the Irish Literary Society. The secretary, Mr. P. W. Ames, welcomed Mr. O'Donoghue, and expressed a hope that the two societies might find future opportunities for friendly co-operation.

FINE ART.

ENGRAVINGS and DRAWINGS by OLD MASTERS.—Messrs. DEPREZ & GUTERUNST have always on hand a selection of WORKS by the best Masters. Collections arranged, valued, and purchased. Prints and Drawings mounted and framed.—18, Green Street, Charing Cross Road, W. C.

THE ROYAL ACADEMY.

IV.

It has already been hinted that the display of sculpture is on the whole a poor one, failing to reach the level of merit attained during the last few years. The visitor to the sculpture gallery who comes unprepared, and without preliminary coaching, before M. Gérôme's polychromatic statue "Bellone" (1826), starts back disconcerted; but by degrees the perception emerges—or should emerge—that he is in the presence of an interesting, an amusing, if not exactly a satisfying or a genuinely impressive work. Mr. Gérôme has made a deliberate effort to revive the chryselephantine mode employed by the Greeks in such great temple statues as the Athene Parthenos and Olympian Zeus of Pheidias and the Argive Hera of Polykleitos. Only the great Greek prototypes were of the most colossal dimensions, while the modern Bellone is not very much more than life-size. The war-goddess is, as to the parts of her flesh which are revealed, of tinted ivory, the lips red, the teeth visible, the glaring eyeballs simulated by precious stones, the breast-plate crowned by a huge gem. For the unattainable draperies of beaten gold the French sculptor has substituted variously coloured and silvered bronze, treated more in Japanese than in classic fashion. Indeed the influences, as shown not only in this particular but in the grimacing mask of Bellona herself, are nearly as much those of Japan as of Greece. The goddess rushes forward, helmeted and fully armed, shrilling from her parted lips the terrible war cry, glaring pitiless rage and vengeance on the world. M. Gérôme's conception, clever as it is, has not the eurhythmy, the majesty, or the generalised simplicity which would enable it to rise superior to the mass of splendid and archaeologically interesting detail with which he has overlaid it; with much vaster proportions, with a design of less complication, he would doubtless have approached much nearer to complete success. On this account the bold

and enthusiastic experiment should by no means be deemed to give conclusively an adverse result as regards polychromy in sculpture.

Some few of the full-length nude figures here exhibited show technical merit, with a certain inadequacy or misappropriateness of motive; though they are not so palpably mere *académies* as the nudities of many among their more highly skilled brethren of France. Mr. Onslow Ford has, at any rate, found his motive—and a very pretty one—in the bronze statuette "Applause" (1828). Here, on a pedestal of green basalt, incised with Egyptian designs copied or adapted from bas-reliefs, kneels an entirely nude Egyptian singing girl, clapping her hands in rhythmical and probably ceremonial applause. This strikes us rather as a charming, elaborately wrought toy than a work of serious import; the modelling is in parts subtle and delicate, in others a little empty. The same artist's bust "T. McLure Hamilton, Esq." (1783) is very spirited, and altogether admirable. Mr. George Frampton's "The Children of the Wolf" (1822) is the translation into bronze of the statue which has already appeared here in the inchoate plaster stage. Very attractive from a decorative point of view is this artist's fantastic bust, enticingly styled "Mysteriarch" (1787), and offering to the beholder a riddle to which there may very possibly be no particular solution. A female figure, whose winged head-gear suggests that in Mr. Gilbert's "Enchanted Chair," is posed on a square pedestal like to those used by the Tuscan sculptors of the Quattrocento, its head, though completely in the round, being relieved against a detached background of pale gold. It is only when the first glamour of mystery and novelty has worn off, that the insufficiency of some of the modelling, especially in the lower part of the face, makes itself felt. Still more evident is this weakness in the artist's sculptured picture, "The Vision" (1721), the fashion of which is intended to emulate that of Donatello in very low relief, the result being, however, only a very superficial and imitative resemblance. Mr. Alfred Drury's "Circe" is a naked figure of the enchantress standing erect on a pedestal, supported, not by her own proper swine, but by the more nobly shaped wild boar; it does not rise much above the stage of decoration, but as such is sufficiently elegant. Mr. Hamo Thornycroft's "Summer" is the entirely nude figure of a girl (or nymph) leaning on a plinth, her face sheltered by a fan of palm-leaf. What chiefly strikes the spectator here is the jarring contrast between the spare and rather muscular form of this strange personification of ease and plenty and the languid voluptuousness belonging, as of right, to the motive itself. Mr. Thornycroft has had no definite vision of his subject before seeking to give plastic form to it; and we must own to having seen much better and more satisfying work from his hand. It is the motive itself which, attractive as it sounds, has proved difficult of treatment in Mr. Goscombe John's statue, "A girl binding her hair." There are few, if any, better pieces of modelling in the exhibition than the sinuous torso of the woman, but the tress of hair pulled out until it is as straight and rigid as a ruler is a decidedly inharmonious element. A very powerful bust, half classic, half realistic in style, is Mrs. Emma Guild's portrait of the German art historian, Henry Thode, put down in the catalogue as "Henry Shore, Esq." (1796), a mistake for which there is the less excuse, seeing that this bust, alone among those exhibited at the Academy, bears in large letters on its plinth the name of the person portrayed. A pretty piece of industrial art is the bronze No. 1737, perhaps suggested by a strigil in the British Museum—to which has been appended the quaint description, "Love-light:

design for a newspaper-knife." Prince Paul Troubetzkoy's "Dante" is a small sketch for a monument to the mighty Florentine, amusing enough as a display of modern *chic* and would-be audacity—but not sculpture.

CLAUDE PHILLIPS.

NOTES ON ART AND ARCHAEOLOGY.

MR. RICHARD JACKSON, of Leeds, announces for publication during the present year a re-issue of Joseph Halfpenny's *Gothic Ornaments of the Cathedral Church of York* (1795). The whole set of the original copper-plates, 103 in number, have been recently discovered in the possession of a dealer in York, and are fortunately in excellent preservation. Their importance consists in the fact that they show the architectural details of the minster before the destructive fires of 1829 and 1840. Canon Raine has undertaken to revise the accompanying letterpress, and also to write a biographical introduction. The edition will be limited to 200 copies.

The following exhibitions will open next week: a collection of drawings by Mr. Linley Sambourne, including many of his cartoons for *Punch*, at the Fine Art Society's; a collection of paintings by early British masters, including nearly twenty works by George Morland, at the Dowdeswell Galleries; a collection of pictures and sketches by M. André Sinet, at the Goupil Gallery, now in Regent-street; a collection of water-colour drawings by Mr. Francis E. James, at the Dutch Gallery, in Brook-street; and a collection of drawings and sketches by Flaxman, at Mr. Hogarth's in Brompton-road.

MESSRS. CASSELL & COMPANY'S eleventh annual black and white exhibition will be held at the Cutlers' Hall, 12, Warwick-lane (by permission of the Court of the Company) from June 14 to June 29. Among the artists whose works will be exhibited are J. MacWhirter, W. L. Wyllie, Walter Paget, H. M. Paget, Margaret J. Dicksee, W. Hatherell, W. Rainey, Arthur Hopkins, J. Fulleylove, W. W. May, Joseph Clarke, E. Blair Leighton, Alfred East, G. Clausen.

THE fifth and concluding part of *Royal Academy Pictures*, to be published by Messrs. Cassell & Company on June 9, will contain notes on some of the principal pictures by Mr. M. H. Spielmann. The complete volume will also be published on the same date.

ON Monday and Tuesday next, Messrs. Sotheby will sell an extremely interesting collection of original drawings, mostly by artists at one time connected with *Punch*. First comes a series of pastels, ninety in number, done for a friend by John Tenniel and Charles Keene, in a sort of humorous competition, circa 1844. Then there are a few drawings by Seymour, Phiz, and Thackeray; and a large number by Leech, to illustrate Albert Smith's novels, tales in *Bentley's Miscellany*, *Punch's Almanac* for 1847, &c.

MR. HENRY IRVING will take the chair at the annual dinner of the Artists' Benevolent Fund, to be held at the Holborn Restaurant on Wednesday, June 21.

Two Egyptological papers are to be read at the meeting of the Archaeological Institute next Wednesday: "Further Remarks on the Nature and Use of Colour by the Ancient Egyptians," by Mr. F. C. J. Spurrell; and "A Visit to Deir el Abiad," by Mr. Somers Clarke.

THE honorary medal of the Paris Salon has been awarded to M. Roybet, whose two pictures—"Charles-le-Téméraire à Nesle," and

"Propos Galants"—were described by Mr. Cecil Nicholson in the ACADEMY of May 6. At the second vote, M. Roybet received 194 votes, as compared with 81 given to M. Benjamin Constant, and 20 to M. Henner.

AT the last meeting of the Académie des Inscriptions, Prof. Maspero gave a report of the archaeological work done in Egypt during the past winter under the direction of M. de Morgan. This chiefly consists in beginning a comprehensive catalogus of all the monuments of the country, which includes a record of inscriptions, paintings, &c. The district specially surveyed during the last five months is that between Philæ and Kom-Ombo.

THE STAGE.

The Life and Writings of T. W. Robertson.
By T. Edgar Pemberton. (Bentley.)

No play writer of our time has a better claim to the honours of biography than the author of "Caste," "Ours," "School," and "Society." He holds a high place in the history of the stage in the nineteenth century, not only by reason of his exceptional success, but as the originator of new influences in dramatic and even histrionic art. Until now, however, those who wish to know something of his career and personality have had to be content with a comparatively brief memoir prefixed to the collected edition of his principal works, although twenty-two years or more have passed away since his premature and widely regretted death. Mr. Pemberton, with the aid of the dramatist's son, has at length undertaken to meet the want here indicated; and if at times his quotations are many enough to expose him to the charge of book-making—a charge to which, in the belief that their interest will suffice to excuse him, he pleads guilty by anticipation—the narrative is marked by his usual sympathy and good taste in the treatment of theatrical subjects.

Robertson's love of the stage was a matter of heredity and training. Born in 1829, he came of a family of players long previously connected with the theatrical circuit comprising Lincoln, Boston, Grantham, Newark, Stamford, Wisbech, Peterborough, Whittlesea, Huntingdon, and a few other places—that is to say, the Lincoln circuit. He made his first appearance on the boards at the mature age of five, playing Hamish in a musical adaptation of "Rob Roy." Afterwards he figured as the Count's child in "The Stranger," the young King Charles in "Faint Heart Never Won Fair Lady," and François in "Richelieu" (to Macready's Cardinal). In his seventh year his parents sent him to a school in Spalding, where he remained four or five years, and thence to a school at Whittlesea. Returning to the stage in his earlier teens, he soon began to lead an active theatrical life. He acted such parts as Dr. Pangloss, Jeremy Diddler, Young Marlow, Charles Surface, John Peerybingle, and Monsieur Jacques. As a child he had written plays for his brothers and sisters to appear in. He now turned dramatist in good earnest, producing versions of "The Battle of Life," the "Haunted Man," and so forth. Nothing came amiss to him: he could be either stage-manager,

prompter, or scene-painter. But all this industry did not save the Lincoln circuit from a ruinous run of ill-luck; and Robertson, after filling the post of usher at an academy in Utrecht, where he found the original of the character of Krux in "School," determined to push his fortunes in London as a writer and an actor.

For some years he had to go through a course of bitter disappointment and privation. In his own words, he "ceased to live and began to exist." He could not obtain remunerative employment for his pen, and was "compelled to hover about the theatres in order to secure such paltry engagements as chance placed in his way." One of these engagements was to play small parts to Phelps at Sadler's Wells.

"It was just at this time that Henry Irving, then a mere boy, had there his first taste of the theatre. Phelps played Hamlet; and Irving, destined to be the finest Hamlet of his day, has often told the friends of his later life of the profound impression that the play and the acting made upon his mind. There is hardly any doubt that the Osric of that memorable evening was Robertson."

During a summer season at the same theatre he played Captain Crosstree in "Black-eyed Susan" with very good effect. Subsequently he officiated as prompter at the Olympic, then under the management of Charles Mathews. The latter had just begun to "hold up the mirror to nature without regard to the conventionalities of the theatre," and it is permissible to suppose that the lesson was not lost upon his humble helper. Poverty seemed to mark Robertson for her own. He sold all his rights in one drama for £3, and, in conjunction with a friend, Henry J. Byron, then as obscure and needy as himself, was once on the point of enlisting. Meanwhile, with an industry never to be abated by adversity, he had produced several neat adaptations from the French, including "The Ladies' Battle." Gradually he acquired some reputation on the stage; but at the age of thirty, evidently yielding to an imperious instinct, he made up his mind to devote himself exclusively to literature. According to his biographer, he had faith in himself as a writer, and was compelled to recognise the fact that his restless, roaming life as an actor gave him little or no chance of securing literary renown. Besides working at plays, he became a copious contributor to the periodicals of the day, especially *Fun* and the *Welcome Guest*, and succeeded Mr. Edmund Yates as the dramatic critic of the *Illustrated Times*. To the last-named paper he sent a remarkable series of articles on Theatrical Types, which Mr. Pemberton has reprinted in full. Among the plays just referred to was "David Garrick," an adaptation of De Melloville's "Sullivan," one of a group of dramas on "the everlasting story of a Talma or a Kean curing some foolish girl of a passion for him as an actor by exhibiting himself in private life under the most repulsive conditions." By a mere chance it was brought to the notice of Sothorn, who, conscious that Lord Dundreary could not last for ever, was anxiously looking out for a new piece. He appeared

in it at the Haymarket, and had the best reasons to be satisfied with the result.

Robertson now struck into the tide that was to waft him to fame and fortune. He felt that the time had come to try the effect of a simpler and more natural style of play than had previously existed. With this idea he wrote "Society," intending the character of the hero for Sothorn. Like most other innovations, it was at first treated with ridicule and contempt. Buckstone, though aware that Sothorn liked it, would not have it at the Haymarket on any terms. He said it was "rubbish," and could not run three nights. In the course of a few months it was rejected by Miss Herbert, Benjamin Webster, Alfred Wigan, and Sefton Parry. On the other hand, Byron recommended it to Alexander Henderson, who produced it at Liverpool with encouraging results. Marie Wilton soon afterwards gained possession of the Tottenham-street theatre, thenceforward to be known as the Prince of Wales's, and was easily induced to give the piece a chance there. Notwithstanding one or two obvious absurdities in its plot, it at once met with conspicuous success, the principal critics of the time, headed by John Oxenford, being practically unanimous in its favour. Curiously enough, a few of the author's friends, Byron among the number, had feared that the Owl's Roost scenes, in which the Arundel and Savage clubs were represented, would be resented by the Press as derogatory to the literary profession. But, as Oxenford pointed out, the Owls were "good fellows" unable to rise in the world, and had nothing whatever to do with the recognised magnates in the republic of letters. If, he added, the world then learnt for the first time that there were still persons who preferred grog to Clos Vougeot, and "long clays" to choice Havannahs, the world was in a state of appalling darkness, "and a larger field was open to missionary enterprise than was ever anticipated even at Exeter Hall." Robertson was not slow to profit by the advantage he had gained. In the space of about four years, besides a good deal of other work, he wrote for the same theatre the plays on which, with "Society," his reputation mainly depends—"Ours," "Caste," "Play," "School," and "M.P." Of these, perhaps, the most typical and attractive was the second, though he did not think so himself. It is worthy of note that he had previously framed a somewhat similar story in a contribution to a Christmas volume edited by Tom Hood. Next to "Caste" we may place "Ours," in which his inclination to introduce military incident and character is first clearly shown, and "School," which, while avowedly suggested by Roderick Benedix's "Aschenbrödel," is to all intents and purposes original. Whatever our preferences may be, it is indisputable that all of the five plays obtained a special popularity, the more so because they were acted by a company individually excellent, invariably aiming at completeness of general effect, and thoroughly imbued with the peculiar spirit of the work set before it. The author became the founder of a new school of comedy—the "teacup and saucer" school—and was hailed on almost every side as a

great dramatic reformer. Meanwhile he wrote a good deal for the other theatres, but seldom or never with equal success. Among the best of these extra plays were "Dreams," "Birth," "Home" (from "L'Aventurière"), and "Progress" (from "Les Ganaches"). The first will be remembered as having afforded the author's youngest sister, Madge Robertson, now Mrs. Kendal, the means of obtaining one of the first flowers in her chaplet. His last production was "War," which met with so hostile a reception at the St. James's at the beginning of 1871. Long a sufferer from heart disease and consumption, he was then on what in a few days proved his death-bed. "Ah," he said to his little son, after extracting from him an account of the disaster, "they would not have been so hard upon me if they could see me now; I shall not trouble them again."

In various ways has Robertson chained his biography to the history of the English drama. His *théâtre*, it is true, does not place him in the first rank of comic dramatists, and has already been to a large extent superseded by a more robust school of writing. It is somewhat milk-and-water; it acts better than it reads; it is composed of dainty sketches rather than finished pictures or portraits. With the exception of the drunken old demagogue in "Caste," so admirably impersonated by George Honey, it is even without a remarkable original personage. At the same time, it has many claims to admiration—its neatness of construction, its real human interest, its absolute purity, its prettiness of incident, its pointed contrasts of character, its idyllic love scenes, its cynical humour, its shrewd observation, its occasionally penetrating satire, its bright and animated dialogue (especially in *repartee*), and its due proportion of length to the exigencies of the subject. That its tone was often influenced by Thackeray there can be no reasonable doubt. In a more or less distant future, however, Robertson may sometimes be remembered not so much by what he wrote as by the fresh impetus he gave to the development of stage art in its entirety. He substituted a refined realism for mouthy artificiality in comedy, and the innovation has since been extended with appreciable benefit to other walks of the drama. His success once assured ("Society," it may be noted in passing, was but shabbily mounted at first), he insisted upon the scenic accessories being made as complete and appropriate as possible; and the precedent thus set was followed by all managers who had a reputation to lose. Last, but not least, the natural tone of acting demanded by his comedies could not fail to throw ridicule upon the old stagey method, which it materially helped to extinguish. And to secure this tone he would take endless pains at the rehearsals. Mr. Hare writes:

"My opinion of Robertson as a stage-manager is of the very highest. He had a gift peculiar to himself, one which I have never seen in any other author, of conveying by some rapid and almost electrical suggestion to the actor an insight into the character assigned him. As nature was the basis of his own work, so he sought to make actors understand it should be theirs. He thus founded a school of

natural acting which completely revolutionized the then existing methods, and by so doing did incalculable good to the stage."

Mr. W. S. Gilbert, whose claim to be heard on this matter will not be denied, adds:—

"I frequently attended his rehearsals, and learnt a good deal from his method of stage-management, which in those days was quite a novelty, although most pieces are now stage-managed on the principles he introduced. I look upon stage-management as now understood as having been absolutely 'invented' by him."

In private life Robertson had the respect and affection of all who knew him. In addition to being a clever talker, he was gentle, unassuming, warm-hearted, and completely free from any sort of ill-nature. At the same time we find in him a shrewd and wary man of business. He once wrote to an *entrepreneur* with regard to the production of "Caste" and other comedies in Australia:—

"In arranging with managers, remember that you are selling the rarest article in the world—i.e., successful plays—an article that is more valuable from its scarcity than diamonds, for the diamond is not reproducible, whereas a play can 'run on for ever.' This, of course, does not apply to good plays, but only to successful ones; so carry matters with a high hand with managers, for they *must* have the article—they cannot do without it."

Now and then a jarring note is struck in his usually harmonious relations with the Prince of Wales's company. In the last scene of "Caste" the following sentences occur:

"Esther (*aside*): And she will live in a back room behind a shop. Well—I hope she will be happy."

"Polly (*aside*): And she will live in a fine house, and have a carriage, and be a lady. Well—I hope she will be happy."

These sentences were omitted in representation, "for what reason on earth—or behind the footlights—the author cannot imagine," he says in a footnote to the piece. It was seldom that a performance entirely satisfied him. On the revival of "Ours" in 1870 he wrote to Mrs. Bancroft:

"For the first time in my life I feel grateful to the folks on the stage side of the footlights, and I am not given to that sort of gratitude."

His chief weakness was an abnormal sensitiveness to criticism. We are told that all the pleasure he derived from the encomiums in the leading papers on "M.P." was wiped away by one "malicious" attack. Though extremely ill at the time, he induced a friend to read it to him. His head drooped as he listened, and a drop of blood came from his mouth. In later days, Mr. Pemberton says, the friend was asked to help the writer of the article in an hour of need. "No," he replied; "Robertson was dying, and the man knew it: I cannot forget that drop of blood!" The name of the critic is suppressed, so that we are unable to judge for ourselves whether the criticism was "malicious" or not.

FREDERICK HAWKINS.

STAGE NOTES.

MR. PINERO'S new piece, "The Second Mrs. Tanqueray"—well written, as might have been expected, and well acted, as is generally the case with a piece at the St. James's, but dealing with an unwelcome theme—was produced two or three nights since, with every sign of success. There will probably be something further to say of it at an early date.

THE Comédie Française programme—which is of unexpected and even superabundant variety—is now in the hands of the privileged and the studious. The London season, we are glad to notice, will open with two pieces from the legitimate repertory, and with the performance of the famous "Cérémonie," in which all the Sociétaires and Pensionnaires of the Théâtre Français appear upon the stage in the order of their precedence.

ONE is rather sorry to notice that the only remaining performances promised by Mr. Kendal at the Avenue Theatre are those of "A Scrap of Paper." Mrs. Kendal's interpretation of the part created in France by Mme. Fargueil is indeed an artistic achievement of the first order: as admirable in its own way as Mme. Fargueil's own performance, and, we need hardly say, wholly original. Yet one would have been glad to have seen Mrs. Kendal at least a few times before the close of the season in one of those more emotional, deeper, and more impressive and convincing rôles in which she has for years been confessedly so great.

WE were not present at the Conan Doyle and Barrie first night at the Savoy; but the piece, we hear, has not been accounted extremely successful thus far, and certain alterations, it is said, are being introduced into it.

AT the Opera Comique we could have wished that Miss Robins had seen her way to produce the whole of "Brand," and not a single act of it only. One act, we note, was to be produced yesterday, and is to be repeated on Friday next. Brief as it must be, the opportunity of seeing it is hardly one that one would care to miss.

TO-NIGHT is appointed for the re-opening of Terry's Theatre, with Mr. Charles Charrington as manager, and Miss Achurch as principal actress. Miss Annie Hughes joins the company. The bill will consist of five short pieces, at least one or two of which are stage adaptations of literary works by authors of note; but the "Three Wayfarers" will hardly, we think, be found to have been accurately described as "by" Thomas Hardy. It is—unless we are incorrectly informed—rather "from" him than "by" him.

THE dramatic and musical agency, founded and conducted for more than thirty years in Duke-street, Piccadilly, by the late Signor Parravicini, has been acquired by Messrs. Edwin Drew and George Honeyman.

MUSIC.

OPERA AT COVENT GARDEN.

THE performance of "Carmen" on Tuesday evening was one of special interest. The impersonation of the unhappy heroine of Bizet's opera by Mme. Calvé was in many ways remarkable. Her facial expression was varied, her vocal inflections were subtle, her gestures original—and then her phrasing, rubato: everything in short combined to fascinate and impress the audience. Signor Alvarez, too, was in fine form, and is certainly the best Don José we have had. He sang splendidly, and

acted up to Calvé so finely that, after the Smuggler's scene (Act 3), the pair were called before the curtain at least four times. The orchestra was fairly good.

The success of "Pagliacci" is the chief musical event of the day; and though we cannot share the enthusiasm which some profess for the work, yet we are at no loss to understand the cause, or rather causes, of that success. The story is sensational and novel, and there is something very striking in the contrast between the pantomimic costumes and the deep emotions of the players. And then, too, the performance was exceptionally fine. Mme. Melba throws wonderful life into the rôle of Nedda; and her acting in the second act, when supping with Harlequin, and, afterwards, in the final tragic scene with her husband, grows more and more intense and impressive. Signor de Lucia and Signor Ancona also merit the highest praise. The fault—one, indeed, purely negative—that we find with the work viz., that when divested of its stage glitter, and calmly examined, it does not show strong individuality, is scarcely one which would trouble the public; and Signor Leonecavallo, with his true dramatic instinct and clever pen, knows well how to hide any weaknesses.

The announcement of "La Juive" for Thursday night is welcome. The work, we believe, has only to be given with a strong cast to prove another marked feature of the present season.

J. S. SHEDLOCK.

RECENT CONCERTS.

DR. A. C. MACKENZIE gave the first of his three "Falstaff" lectures at the Royal Institution on Saturday afternoon. From his opening remarks the lecturer made clear that his opinion of Verdi's latest opera was a very high one; and he frankly stated that his knowledge of the work was gained, not from the full score, nor from attending a performance, but merely from studying the pianoforte score. Dr. Mackenzie's cultured gifts would, however, enable him to make better use of such imperfect means than would be possible to ordinary musicians. In discussing any opera of the second half of the present century the name of Wagner is sure to be introduced. A great deal has been said about the influence of the "Meister" over the "Maestro"; but Dr. Mackenzie maintains, and not without good reason, that Verdi's indebtedness to Wagner takes "a purely negative form." This first lecture was most interesting; and the illustrations, by Miss M. Henson, Messrs. H. Thorndike, Watkin Mills, David Bispham, and other artists, were fully appreciated. A special word of praise is due to Mr. Septimus Webbs for his pianoforte playing.

On the same afternoon Mme. Berthe Marx was giving a pianoforte recital at St. James's Hall. Mention can only be made of the French harpsichord pieces by Couperin, Daquin, and Rameau with which she opened her programme. Mme. Marx has many excellent qualities as a pianist, but is heard to greater advantage in music which demands delicacy of feeling and refined execution rather than passion and power. Her rendering of these eighteenth century trifles was admirable.

Mr. J. H. Bonawitz also gave a pianoforte recital at the Princes Hall. His graceful setting, as a vocal duet, of an Elizabethan poem "He and She" proved a pleasing feature of the programme; it was well sung by Miss Sylvia Wardell and Mr. Oswald. Mr. Bonawitz played with his usual taste and feeling. He did well to select Beethoven's Sonata in E flat (Op. 7), for, as a rule, Beethoven is represented by either the "Appassionata" or the "Moon-

M. Diemer, the French pianist, gave his second recital at St. James's Hall on Monday afternoon. Of this new comer we have not yet spoken. For a pianist nowadays to attract notice, he must have some quality or qualities distinguishing him from the many players now before the public. In the matter of technique M. Diemer stands high; and, moreover, his playing is full of intelligence and life. His rendering of Schumann's Etudes Symphoniques was highly interesting; it was a French reading—objective rather than subjective—but, in its way, powerful. M. Diemer has such wonderful command of the key-board that the mechanical difficulties scarcely existed for him. He played several harpsichord pieces by French composers with perfect taste and refinement. His Chopin playing had too much of the bravura element in it. In some light pieces of his own he displayed all possible skill.

Herr Schönberger considered the claims of art; and on Tuesday afternoon gave, not a pianoforte recital, but an orchestral concert, the programme of which included a new Symphony in E minor (MS.) by Mr. Emanuel Moor. The composer is somewhat eclectic in his choice of subject matter, and he is not strong in the art of development; but for all that the work, especially the Adagio—the best of the four movements—has good points, and, as a first attempt in a difficult branch of the art, deserves praise. The Symphony was conducted by Mr. Henschel, and the composer called at the close. Herr Hugo Heinz sang, with great taste and feeling, some delightful settings of songs by Mr. Henschel from the "Trompeter von Sakkingen." The mood of the music and the colouring of the pianoforte accompaniment (as played by the composer) of No. 2 "Sommernacht hat mir's angethan" were most appropriate. Herr Schönberger gave a refined—at times too refined—rendering of Beethoven's pianoforte Concerto in G. The programme included also Saint-Saëns' Concerto in G minor, a work of merit, but of very different stamp.

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